

THE CENTRAL STATES SPEECH JOURNAL

VOL. VII
N O. 2
SPRING
1956

ILLINOIS
INDIANA • IOWA
KANSAS • MICHIGAN
MINNESOTA • MISSOURI
NEBRASKA • NORTH DAKOTA • OHIO
OKLAHOMA • SOUTH DAKOTA • WISCONSIN

Feature Articles in the Areas of

- ★ DRAMATIC PRODUCTION OF THE CLASSICS
- ★ GHOSTWRITING OF POLITICAL SPEECHES
- ★ EVALUATION OF SPEECH THERAPY
- ★ SPEECH AND PERSONAL ADJUSTMENT
- ★ WRITING FOR TELEVISION
- ★ CREATIVE DRAMATICS
- ★ ORATORY CONTESTS

CSSA Convention Previews . . . Pages 24-25

Hotel Sherman, Chicago, April 6-7, 1956

Officers of the Central States Speech Association, 1955-56

President: Charles L. Balcer, State Teachers College, St. Cloud (Minnesota)
President-elect: Wilbur Moore, Central Michigan College of Education
Vice President: Margaret Wood, Northern Illinois State Teachers College
Executive Secretary: Wayne N. Thompson, University of Illinois (Chicago)
Editor, CSSJ: Kim Giffin, University of Kansas
Immediate Past President: Max Fuller, The Maytag Co., Newton (Iowa)

Central States Speech Journal Staff

Editor: KIM GIFFIN,
University of Kansas

Assistant Editor: WILLIAM CONBOY,
University of Kansas

Business Manager: WAYNE THOMPSON, Executive Secretary of the Central States Speech Association, University of Illinois (Chicago)

CONSULTING EDITORS

Public Speaking, Public Address, Rhetoric, Discussion, and Debate:

Charles Balcer, State Teachers College, St. Cloud, Minn.

Winston Brembeck, Univ. of Wisconsin, Madison
Lionel Crocker, Denison Univ., Granville, Ohio
Hugo Hellman, Marquette Univ., Milwaukee, Wisconsin

Russell T. Jones, Ottawa Hills High School, Grand Rapids, Michigan

John Keltner, Kansas State College, Manhattan
Lester Kremer, Washington High School, Sioux Falls, South Dakota

William Sattler, Univ. of Michigan, Ann Arbor

Audiology, Speech Correction, Phonetics, and Speech Science:

Bryng Bryngelson, Univ. of Minn., Minneapolis
Grant Fairbanks, Univ. of Illinois, Urbana
Allen C. Goodman, Washington Univ., St. Louis, Missouri

Norma Hanson, Lincoln, Neb., Public Schools
John Irwin, Univ. of Wisconsin, Madison
Norma Lee Lucas, Clayton, Mo., Public Schools
Max D. Steer, Purdue Univ., West Lafayette, Ind.

Radio and Television:

Ben G. Henneke, Univ. of Tulsa, Tulsa, Okla.
Howard Hovey, Eau Claire, Wis., High School
Armand L. Hunter, Mich. State Univ., E. Lansing
Sherman Lawton, Univ. of Oklahoma, Norman
Francis Short, Pittsburg, Kansas, State Teachers College

Harrison B. Summers, Ohio State Univ., Columbus

Dramatic Arts, Theater Education, and Oral Interpretation:

Roger C. Anderson, Roosevelt High School, Des Moines, Iowa

Mary Blackburn, Granite City, Ill., Community High School

Dorothy Colonius, Alton, Ill., High School
Louis M. Eich, Winter Park, Florida
Warren Lee, Univ. of South Dakota, Vermillion
Lee Norvelle, Ind. Univ., Bloomington
Waunita Taylor Shaw, Drake Univ., Des Moines, Iowa

Speech Education:

Paul Gauger, Univ., of Wis., Madison
Howard Gilkinson, Univ. of Minn., Minneapolis
Carrie Rasmussen, Madison, Wis., Public Schools
Loren Reid, Univ. of Missouri, Columbia
Karl F. Robinson, Northwestern Univ., Evanston, Illinois
Hugh F. Seabury, State Univ. of Iowa, Iowa City
Fred S. Sorrenson, Illinois State Normal Univ., Normal

General Speech and Communication:

C. M. Babcock, Mich. State Univ., E. Lansing
Orville Hitchcock, State Univ. of Iowa, Iowa City
Leroy T. Laase, Univ. of Nebraska, Lincoln
Ralph G. Nichols, Univ. of Minn., St. Paul
W. Hayes Yeager, Ohio State Univ., Columbus

The Central States Speech Journal is printed in November and March by the Allen Press, Lawrence, Kansas.

Subscriptions, including membership in the Central States Speech Association, are \$3.00 per year. Sustaining memberships (including both Journal and Convention Fee) are \$5.00. Single copies of the Journal are \$1.50. Subscription orders should be addressed to Wayne N. Thompson, University of Illinois, Chicago, Ill.

Correspondence concerning manuscripts and other items for publication (except advertising) should be sent to the Editor. Advertising orders should be sent to the Executive Secretary.

The Central States Speech Journal

VOL. VII, No. 2

SPRING, 1956



TABLE OF CONTENTS

REPORT OF THE NOMINATING COMMITTEE	4
ON PRODUCING THE CLASSICS <i>Hubert C. Heffner</i>	5
GHOSTWRITING IN DEPARTMENTS OF THE FEDERAL GOVERNMENT <i>Ray W. Heinen</i>	10
WRITING THE EDUCATIONAL TELEVISION PROGRAM . . . <i>Tom C. Battin</i>	13
COLLEGE ORATIONS OLD AND NEW <i>Edgar E. Willis</i>	18
THIS I CONTEND: BE YE OF LITTLE FAITH <i>Bryng Bryngelson</i>	21
CSSA CONVENTION PREVIEWS	24
EVALUATING THE PUBLIC SCHOOL SPEECH CORRECTION PROGRAM <i>Eddie Lee Sutton</i>	26
DEVELOPING CREATIVITY THROUGH DRAMATIZATION . . <i>Jane Hadden</i>	28
REPORT OF THE DECEMBER, 1955, MEETING OF THE EXECUTIVE AND ADVISORY COMMITTEES	32
PROPOSED AMENDMENTS TO THE CSSA CONSTITUTION	32
OFF THE BOOKSHELF	33

Sustaining Members

Central States Speech Association

Mary E. Adams, Holmes High School, Detroit Lakes, Minnesota
Bower Aly, University of Missouri, Columbia, Missouri
Blake D. Anderson, Wisconsin State College, River Falls, Wisconsin
Charles L. Balcer, State Teachers College, St. Cloud, Minnesota
Sam L. Becker, State University of Iowa, Iowa City, Iowa
Geraldine Billings, High School, Oskaloosa, Iowa
John W. Black, Ohio State University, Columbus, Ohio
William H. Bos, Detroit Institute of Technology, Detroit, Michigan
Earnest Brandenburg, Washington University, St. Louis, Missouri
W. Norwood Brigance, Wabash College, Crawfordsville, Indiana
Amy M. Brown, Herscher, Illinois
Norma D. Bunton, Kansas State College, Manhattan, Kansas
Merle M. Burke, Heidelberg College, Tiffin, Ohio
Marjorie Burkland, Northwestern University, Evanston, Illinois
William E. Buys, Southern Illinois University, Carbondale, Illinois
Gabrielle Casebier, Central Michigan College, Mt. Pleasant, Michigan
Betty Jane Cavender, Lake County Speech and Hearing Clinic, Hammond, Indiana
Martin T. Cobin, University of Illinois, Urbana, Illinois
Columbus Hearing Society, 209 South High Street, Columbus 15, Ohio
Lionel Crocker, Denison University, Granville, Ohio
A. J. Croft, University of Oklahoma, Norman, Oklahoma
Herbert L. Curry, Central Michigan College, Mt. Pleasant, Michigan
Thomas L. Dahle, Michigan State University, East Lansing, Michigan
Clarence E. Denton, University of Nebraska, Lincoln, Nebraska
John E. Dietrich, Ohio State University, Columbus, Ohio
Sister M. Dolores, O.S.B., Marquette School, Tulsa, Oklahoma
Caroline I. Drummond, Kansas State College, Manhattan, Kansas
J. G. Drushal, College of Wooster, Wooster, Ohio
Marseline Erickson, Mankato State Teachers College, Mankato, Minnesota
Lenore E. Evans, University of Illinois, Chicago, Illinois
Hilda Fisher, Northwestern University, Evanston, Illinois
Kari Natalie Franck, Muskegon Heights, Michigan
Max E. Fuller, The Maytag Company, Newton, Iowa
Kim Giffin, University of Kansas, Lawrence, Kansas
Edna Gilbert, University of Wisconsin, Madison, Wisconsin
Charles S. Goetzinger, Kansas State College, Manhattan, Kansas
Frances Goulson, University of Illinois, Chicago, Illinois
A. Bruce Graham, Henry Ford Hospital, Detroit 2, Michigan
Richard M. Griffith, Kansas City, Missouri
Frederick W. Haberman, University of Wisconsin, Madison, Wisconsin
Sulie Harand, Harand Studio of Theatre Arts, Chicago, Illinois
Therman G. Harris, Eastern High School, Lansing, Michigan
Mason A. Hicks, Purdue University, Lafayette, Indiana
Velma Bissell Hiser, Grinnell College, Grinnell, Iowa
Conde R. Hoskins, University of Illinois, Chicago, Illinois
William S. Howell, University of Minnesota, Minneapolis, Minnesota
Atwood Hudson, Rockford College, Rockford, Illinois
Rev. R. A. Johnston, S. J., St. Louis University, St. Louis, Missouri

Harold M. Jordan, University of South Dakota, Vermillion, South Dakota
 Lucille C. Kaul, Fort Dodge, Iowa
 John Keltner, Kansas State College, Manhattan, Kansas
 Franklin Knower, Ohio State University, Columbus, Ohio
 Virginia E. Kral, New Trier Township High School, Winnetka, Illinois
 Leroy T. Laase, University of Nebraska, Lincoln, Nebraska
 Charlotte I. Lee, Northwestern University, Evanston, Illinois
 John F. Lenz, Cornine High School, Cornine, Iowa
 Mrs. Katherine Taylor Loesch, Chicago, Illinois
 Norma Lee Lucas, Clayton Public Schools, Clayton, Missouri
 Edward G. Luck, Grinnell College, Grinnell, Iowa
 James E. Lynch, State University of Iowa, Iowa City, Iowa
 Juliet McCrary, Lindenwood College, St. Charles, Mo.
 Patricia McIlrath, University of Kansas City, Kansas City, Missouri
 Ruth M. McReynolds, Chicago, Illinois
 Robert C. Martin, Lake Forest College, Lake Forest, Illinois
 Mrs. Phyl R. Maxwell, Arlington Heights, Illinois
 Jean B. Mayhew, Central Michigan College, Mt. Pleasant, Michigan
 Charles M. Monnier, University of Wisconsin, Madison, Wisconsin
 Charles E. A. Moore, Proviso Township High School, Maywood, Illinois
 Wilbur E. Moore, Central Michigan College, Mt. Pleasant, Michigan
 Henry M. Moser, Ohio State University, Columbus, Ohio
 Cecil H. Nickle, Michigan State University, East Lansing, Michigan
 L. E. Norton, Bradley University, Peoria, Illinois
 W. V. O'Connell, Northern Illinois State Teachers College, DeKalb, Illinois
 Thomas H. Olbricht, University of Dubuque, Dubuque, Iowa
 Bea Olmstead, Michigan State University, East Lansing, Michigan
 Orville A. Olsen, New Ulm High School, New Ulm, Minnesota
 Mrs. Lucille Miller Parre, Technical Vocational High School, Hammond, Indiana
 Walter A. Peck, Graveraet High School, Marquette, Michigan
 Ruth Pence, Hammond Public Schools, Hammond, Indiana
 Emil R. Pfister, Central Michigan College, Mt. Pleasant, Michigan
 Carl A. Pitt, University of Illinois, Chicago, Illinois
 Victor M. Powell, Wabash College, Crawfordsville, Indiana
 W. Charles Redding, Purdue University, Lafayette, Indiana
 Ruth Redwine, Midwest City High School, Midwest City, Oklahoma
 Loren D. Reid, University of Missouri, Columbia, Missouri
 Ronald F. Reid, Washington University, St. Louis, Missouri
 Matthew L. Rigler, University of Illinois, Chicago, Illinois
 John L. Robson, Kansas State College, Manhattan, Kansas
 Ray S. Ross, Ohio State University, Columbus, Ohio
 Virginia S. Sanderson, Ohio State University, Columbus, Ohio
 William J. Scott, Morton School, W. Lafayette, Indiana
 Hugh F. Seabury, State University of Iowa, Iowa City, Iowa
 Waunita Taylor Shaw, Drake University, Des Moines, Iowa
 Rev. Allen M. Simpson, St. Patrick's Church, Kent, Ohio
 Robert K. Skouge, West High School, Madison, Wisconsin
 Robert G. Smith, Wartburg College, Waverly, Iowa
 Norma Stolzenback, University of Toledo, Toledo, Ohio
 Wayne N. Thompson, University of Illinois, Chicago, Illinois
 A. L. Thurman, Jr., Michigan State University, East Lansing, Michigan
 Bedford Thurman, Kent State University, Kent, Ohio

Dean F. Travis, Clinton High School and Junior College, Clinton, Iowa
 Roy H. Umble, Goshen College, Goshen, Indiana
 Lillian R. Wagner, Iowa State Teachers College, Cedar Falls, Iowa
 Grace Walsh, Wisconsin State College, Eau Claire, Wisconsin
 W. H. Warmington, Evanston, Illinois
 Lloyd C. Way, Fort Wayne Public Schools, Ossian, Indiana
 Robert O. Weiss, De Pauw University, Greencastle, Indiana
 Robert H. Wick, State Teachers College, St. Cloud, Minnesota
 Rev. Walter M. Wilczek, C. R., Chicago, Illinois
 Rev. John Williams, S. J., West Baden College, West Baden Springs, Indiana
 Carl L. Wilson, South Dakota State College, College Station, South Dakota
 John Ross Winnie, State University of Iowa, Iowa City, Iowa
 Margaret L. Wood, Northern Illinois State Teachers College, DeKalb, Illinois
 Rev. Edward Wroblewski, Maryknoll Seminary, Glen Ellyn, Illinois
 Ruth Yates, Illinois State Normal University, Normal, Illinois

Report of Central States Speech Association Nominating Committee

The Committee met Thursday, December 29, at the Statler Hotel, Los Angeles, California. The following nominations were unanimously approved by the committee:

For President, 1956-57

Wayne N. Thompson, University of Illinois, Chicago Undergraduate Division,
Navy Pier, Chicago, Illinois.

For Vice-President, 1956-57

Mrs. Gertrude Elliff, South High School, Minneapolis, Minnesota.

This report is submitted by:

Donald K. Smith, *Chairman*

Leslie M. Blake

E. Edward Green

The Editorial Policy of the Central States Speech Journal

Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 48 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which will be useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 15c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

The cost of Journal article reprints is as follows (Add shipping and billing expense of \$1.00 per order):

	1 p.	2 pp.	4 pp.	8 pp.	16 pp.
100 copies	\$3.95	5.65	6.98	9.90	12.65
Each additional 100 copies	\$1.85	2.80	3.80	5.00	8.00
Each additional 4 pages (per 100 copies)			\$1.95		
Each additional 4 pages (per each additional 100 copies)			\$1.40		

Covers \$6.90 for first 100 copies; \$3.60 for each additional 100 copies.

Reprint orders should be sent to the Editor.

Charge will be made for a minimum of 100 reprints. The press will bill the author directly with fully itemized bill, showing the shipping and billing expense.

On Producing the Classics

Hubert C. Heffner

What is a classic? Some one has said that it is any play that was produced about a hundred years ago but is now found largely on library shelves by Ph.D candidates. For the purpose of this paper I propose to solve the problems of defining a classic by simply saying that we are concerned here with the great plays of the past from Aeschylus to O'Neill without implying that later plays might not also be considered classics.

At the outset, I wish to make a reservation. In my estimation no theatre is under obligation to produce classical plays, or even a single classical play, if by so doing that theatre will limit its attraction of audiences into that theatre or drive audiences out of that theatre. There are some directors and some theatres that, for various reasons, should never attempt productions of the great plays of the past. Any theatre's first obligation is to reach its audience, to attract that audience into the theatre, and to keep that audience in augmented numbers coming back to the theatre. That statement applies even in the production of the classics, as we shall observe later.

I believe, however, that the American academic theatre does have certain obligations and definitely unique opportunities in the production of the classics.

We have in the United States no professional theatre devoted to the production of the drama of the past, no repertory theatre such as that of

England, France, or Germany. Our only major professional theatre, the Broadway theatre, is dominantly a theatre of present-day and new plays. Occasionally a play from the past does appear on Broadway but this is largely a matter of chance. There is no Broadway theatre with a consistent and continuous policy of classical productions. Broadway is largely committed to the productions of new scripts, not to the revival of plays from the immediate or remote past.

For different reasons the community theatres ignore the classics almost as completely as does Broadway. I do not wish to argue that the community theatres should do otherwise, but rather that the lack of such productions in the professional and community theatres offers unique opportunities to the academic theatre.

The academic theatre can, and to a large extent has, become the home of the classical drama in America. Only in this theatre can one see the great masterpieces of the past consistently, if not always adequately, staged. Pick up any issue of *Educational Theatre Journal*, turn to the "At The Theatres" division of the News Section, and note the number of Greek tragedies, plays by Shakespeare, Molière, Ibsen, Shaw, and other great playwrights that appear regularly in our college and university theatres. There you will find proof of the contention that our academic theatre is not only the guardian and preserver of our dramatic heritage but is making that heritage a living force in the lives of Americans today.

Last year for a lecture which I

Mr. Heffner (M.A., North Carolina, 1922) is Professor of Dramatic Literature at Indiana University.

gave in England I compiled a partial list of recent academic productions of ancient Greek plays and Shakespearian plays produced in the American academic theatre. That list alone was impressive evidence of the way in which college and university theatres were offering Americans, and especially young Americans, some of those opportunities for the understanding of great plays which professional theatres in Europe provide. Nor must I omit here a brief mention of such splendid community enterprises as Angus Bowmer's Oregon Shakespeare Festival.

Commendable as the activity of the academic theatre in this area is it is no more than our duty, since we argue before administrations that training in theatre and drama is a part of an undergraduate liberal or general education. Between us here, and not for the ears of those administrators, I believe that such training is sometimes all too general and bears little true relation to liberal education.

Nevertheless, I think we would all agree that academic training in theatre and drama (and I insist that the two must be taken together) can be one of the best avenues toward a liberal education, provided those who have it in charge do not look upon it as a mere excuse to give academic credit towards a college degree in return for hours spent on what amounts essentially to extracurricular shows. An academic theatre department whose curricular program is subordinated to the demands of getting one show after another on the boards is not a part of a liberal educational program and should not be tolerated in a college or university of repute. An academic theatre department that exploits the time and talents of students, allowing or encouraging those

students to participate in show after show to the detriment of their regular academic studies within the department, similarly should not be tolerated in a college or university of high standing. I say this despite the fact that we know of many instances of just the abuses which I am here citing.

Having made these admissions, I wish now to declare my firm conviction with all the emphasis at my command. Educational theatre and drama programs, rightly organized, administered, and adequately taught by educated teachers, can be one of the best means towards a genuine liberal education. Further, the stage presentation of plays can be the heart and central focus of such a program. In an academic program so organized stage presentation becomes a means of education and not an end. Any such program that neglects the study and staging of the classics—the great masterpieces of drama—however good it may be as a restricted technical or trade training, is not an adequate educational program for a college or university. That is why I conceive it our duty in the academic theatre to present the classics.

Let us inquire, then, a bit more searchingly into the nature of a classic and what may be derived from its study and production. Since the late war European playwrights in particular have been turning to the classics, reviving and rewriting ancient myths and plays, in a desperate attempt to find some answers for the terrible dilemmas of contemporary civilization. Such a practice is no new departure for French playwrights; hence we need not be surprised at the number of plays by such playwrights as Anouilh, Giraudoux, Cocteau, and others which derive directly

or indirectly from ancient drama. Eugene O'Neill, Maxwell Anderson, T. S. Eliot, and Thornton Wilder, to name only four, have by similar practice shown that even the Americans, who are supposed to spurn tradition, can when they attempt to say something of more than common-place profundity in drama find the classics rich and sustaining.

That these contemporary revivals of ancient myth and drama in modern dress have found favor with widely diverse audiences you are all aware. What I am trying to illustrate is that there is a climate of attitude, even in the United States, which is favorable to the presentation of classical drama. You have but to recall the many audiences throughout this country that flocked to see Judith Anderson in Robinson Jeffers' version of *Medea* for some proof of this contention. From this evidence I will argue that audiences will come to see a classic, provided that classic is adequately interpreted. Your many experiences in the production of classical plays in your theatres will further confirm this statement. I again hastily concede that this may not be true of all academic theatre audiences and probably is not true of many, if any, community theatre audiences.

Why produce the classical drama of the past in our academic theatres? If the answer is merely to revive something of the past, a kind of museum of antiquity, I fear that I could not give that conception full support. Antiquarianism is not enough in my estimation. Nor is it merely that these masterpieces have stood the test of time that they deserve revival now. There are several better reasons for staging the great plays of the past today.

First and foremost of these is that

these plays, rightly interpreted, have significant meanings for men and women today, are, that is, really contemporary plays. The way in which Anouilh's *Antigone* spoke meaningfully to the French people under German military occupation partially illustrates what I mean; but I mean more than that. Tragedy in every age is by its very nature as a serious action a probing of the meaning of life, the nature of man, the definition of good and evil, and the possibility of justice. These matters are the substance of our questioning today in our own perplexed and tragic world. Moreover, every great tragedy is not only a probing of these matters; it is also a compelling assertion that life has meaning and that man has dignity. Every great tragedy is a ringing assertion of faith in life and faith in man.

But what of comedy? Comedy is essentially a presentation of the ridiculous or ludicrous aspects of human character and human action. Its objective is to cause us to laugh at and to scorn those aspects of human conduct and human personality that are a-normal. Through its laughter and its ridicule it is constantly reasserting the norm of human beings and human living. Comedy, therefore, is the great sanitizer—it keeps us sane and it keeps us psychologically healthy.

The great masters of comedy in all ages have had as a basis of their comic conception a significant vision of the normal in life, character, and society, and they have used their laughter and wit to assert this vision of the normal. What they have had to present about a-normal men and a-normal actions in other ages can, rightly interpreted, still be highly significant for our age. From a certain

point of view human nature has not changed greatly in the past twenty-five hundred years; hence the whole range of comedy from the Greeks onward is in effective stage presentation pertinent comment upon man today.

Moreover, in our actions we tend to repeat the same old excesses and reveal the same old deficiencies that are exposed in the comedies of the past. Today with our Senator McCarthys, the cold war, totalitarianism of the right and of the left, resurgent religious superstition, blundering and adolescent international Americanism, native ignorant isolationism, American Legionism, and many other similar near-insanities we have need of all the comic and satiric laughter that we can possibly command. I would say that Los Angeles itself rightly presented by an able comic dramatist would go far towards the correction of the a-normality of modern America. What an opportunity our age offers for a great writer of comedy! Until he comes along (and I say he, for I know of no important women writers of comedy), we must seek our correctives largely in the great comedies of the past.

My plea for the production of the classics in our academic theatres is, then, not based upon any museum conception of mere historic revival; on the contrary, my argument is that the classics in that they represent a large part of our heritage of wisdom should be produced as plays of contemporary meaning, significance, and interest.

Twice I have mentioned the right interpretation of these classics as a condition to their being received as plays of contemporary interest and significance. Let me explain what I mean. I do not mean that there is any one right way or right style that

must be followed by all directors and interpreters. I do not mean that the plays must be done in a simulated manner of their first production—in so far as that is known. I do not mean that the production must be archeologically exact and historically accurate. I do mean that a right production must be based upon three considerations or subject to three controls:

- A. A full understanding of the play;
- B. An equally full understanding of the audience;
- C. The imaginative ability to recreate in modern terms concepts and techniques that are stated in the terms of another age and another theatre.

Space will not permit me to elaborate upon these three requisites as I would like, but I do want to add a few words of comment. The director's first duty in the production of any play is his duty to that play. This duty may be simply stated: The director's first obligation is to render a *full* and *effective* interpretation of the play that the author wrote. Notice the adjectives, full and effective. Obviously no director can fulfill this first obligation without a deep understanding of the play which he is seeking to interpret upon the stage. Right here is the point at which the majority of academic productions of classical plays fall short. The director has not adequately mastered the play before attempting to produce it. This situation is not surprising, for the mastery of a great classic demands understanding of a rather high order and a constant study. Great directors who well know this would not dare some of the productions which American college directors, who frequently have only the slightest reading ac-

quaintance with a past play, blithely set about presenting. It is no great wonder that the classics oft times prove in production to be masterpieces of boredom.

Having mastered the play, the director then has an equal obligation to his audience. It is to them that he must make the play meaningful and interesting. Nor can he do this by "jazzing it up," burlesquing it, or otherwise distorting the play, unless, of course, his production is announced as a burlesque of a classic. It might be comparatively easy to ponder certain classical plays in presentations that would do full justice to those plays if one did not have to consider a specific modern audience in a contemporary theatre. It is not enough merely to understand the play fully and completely; that understanding must be rendered in terms that are clear and compelling for a specific audience. The director's responsibility to his audience is as undeniable as his responsibility to the play. This dual responsibility greatly complicates the production of classical plays and makes the third requisite, imaginative ability, essential.

There is a tendency on the part of some people to look upon imaginative ability as a kind of mysterious, god-given power which an individual either has or does not have. I do not believe in miracles. Imaginative ability is part of the intellectual equipment which can be cultivated, just as can any other aspect of intellect. There must, of course, be something there originally to cultivate.

In the United States we are rather sorely handicapped in this cultivation as compared with Europe. In England, France, and Germany there is a long-standing tradition of production of the classics in the theatre;

there are therefore wide opportunities to see many different interpretations of ancient masterpieces. The great plays are done time and again in many varieties of representation. Hence the young theatre artist has a stimulus to his imagination that we in this country are denied. We must accordingly make up for that loss by other means—by intensive study and wide reading.

In recent years Lawrence Langner has been beating the drums and shouting from housetops about the woeful lack of ability on the part of Americans to interpret the classics. Granted that that is part of his publicity in raising funds for the Stratford (Connecticut) Shakespeare Theatre, it does indicate that the professional theatre has at last become aware of the essential baselessness of our American theatre. Our theatre has no solid substructure, no such solid base of a dramatic heritage kept constantly alive, such as that of the European theatre—whatever greatness our theatre may have in other respects.

It is exactly this solid base that our academic theatre is called upon to supply by keeping alive our whole dramatic heritage. This is our opportunity and our challenge. We cannot meet it by devoting our time to presenting *Time Out for Ginger*, *Sabrina Fair*, or *Petticoat Fever*. Of course, if such plays truly represent the intellectual, imaginative, and emotional grasp of our audiences and our directors, I suppose we will have to be content with them.

"He gave man speech, and speech
created thought,
Which is the measure of the
universe."

Percy Bysshe Shelley
Prometheus Unbound

Ghostwriting in Departments of the Federal Government

R. W. Heinen

The subject "Ghostwriting in the Departments of the Federal Government" is a *big* umbrella. I should be able to stay under it. But, I do not expect to cover all of the area in that subject. In fact, I won't even pretend to speak for the Federal Government. I can't. I can only speak about my personal experiences and observations in "ghostwriting."

I have been employed in the U. S. Department of Agriculture for 15 years. During that time I have worked for several different agencies, always in a staff capacity. For the last five years I have been associated with the Soil Conservation Service.

In each of the agencies where I have worked, I have from time-to-time been given assignments that are commonly referred to as "ghostwriting." In other words, I have spent a little time at that business over a lot of years, but I have never done "ghostwriting" as a steady diet. In fact, it is my observation in the Federal Government that very few people spend full time at "ghostwriting." Instead, it is a part of the regular staff work of a lot of people.

I do not intend to review the merits or demerits of "ghostwriting." I merely want to observe that it has been done in the past, it is being done today, and it will continue to be done in the future—both in and out of Government.

In order to be specific, I need to tell you about our agency. In that way I can tell you step-by-step how I make the "ghostwriting" process go.

The Soil Conservation Service is a technical agency administering a complex program. The purpose of our agency is to furnish on-site technical assistance to individual farmers and ranchers who want such help in planning and applying soil and water conservation measures to protect and improve their land. The organization consists of about 14,000 persons working throughout the country. We have offices in all of the states and territories and most of the counties.

The organization is administered by a National Administrator through line officers located in the states and counties. At the national and state levels each line officer has a small staff to assist him. Naturally, the staff in the national office is substantially larger than the staff in any of the individual state offices.

At the national level the Administrator's staff includes specialists in administration, budgeting, procurement, personnel, soils, engineering, agronomy, hydrology, sedimentation, biology, plant materials, forestry, range, information, and several others.

The Administrator is a busy man. Believe me, the demands on his time are terrific. The responsibility for decisions in operating the agency rest on his shoulders. He must represent the agency before Congress. He must

Mr. Heinen is Assistant to the Administrator, Soil Conservation Service, United States Department of Agriculture.

answer to the Secretary of Agriculture. He must establish agency policies and implementing procedures. He must keep up with the progress and accomplishments of the program all over the country. He must keep the field force informed of developments at the national level. Few people have a realization of the volume of correspondence that passes over his desk daily. Naturally, he is called upon to speak at many occasions . . . many more than he is able to accept.

The only possible way that he can keep abreast of all the work is with staff assistance. And, yes, he uses staff assistance in drafting speeches just as he uses staff assistance in drafting policies, procedures, letters, congressional reports, and all the rest.

As an assistant to him, I am given assignments in all of these fields. So are other members of the staff. An assignment for assistance in speech writing, however, somehow becomes labeled "ghostwriting." While, in reality, a man who drafts a budget statement for the Administrator is no less a "ghostwriter" than the man who drafts a speech.

When I receive a speech writing assignment, here is what I do. I arrange with the boss for some time when we can discuss in detail this particular matter. When we have that discussion, we talk about the occasion for the speech, the audience, about their interests in soil and water conservation, and about the application of our program to their problems. I get from him the thought that he would like to convey to this group. I take extensive notes during those discussions. I have often regretted that when I was in school I passed up an opportunity to take shorthand.

My next step is to organize those

notes into an outline for a speech, which I believe is still recommended procedure in most college speech courses. If there are technical matters involved on which I am not fully informed, I go to other members of the staff. I interview them for the latest information in their fields and the application of that information to this occasion. Again, I make comprehensive notes and ask them for reference materials. Sometimes I even ask a specialist to put together a page or two of facts for my use.

The next step is to write the first draft of the speech, the same as you write a speech for yourself, except that I try to phrase the language as I believe the Administrator would. This means that it is necessary for me to project myself into the situation for this particular occasion and into the personality of the man who will make the speech, which involves being an actor of some sort. As a staff officer, I know the program and policies of our agency, so it is no problem to weave those into the speech as I write it.

Not very glamorous or exciting, is it? And it is a *very simple* procedure. Only, believe me, it is *hard work*. I find speech-writing assignments among the most difficult work that I do.

When the first draft is finished, I turn it over to the boss. As he finds an opportunity, he reviews it, and often makes additions and deletions. Sometimes he is satisfied with the first draft. Other times, he may re-write entire sections. Or, he may ask me to do the re-writing from a different point. But the speech isn't finished until he is satisfied with it, whether it goes through one draft or five.

And let me make this point clear.

In our agency, assistance in speech writing is limited to the Administrator. Staff members who are called on for speaking engagements write their own speeches. They do not get direct staff assistance, although they can get comments and suggestions from other staff members if they ask for them.

These same procedures have been followed in other agencies where I have worked. I believe they are generally followed throughout the Federal Government. I think it is important to underscore the fact that *assistance in speech writing in Government is generally limited to the top administrators.*

On occasions we are called on by the Secretary's office to assist in drafting a speech that the Secretary of Agriculture, or one of his assistants, is scheduled to make at an event where soil conservation is involved. If I get the assignment, I use the same procedures as when assisting the Administrator with a speech, although it is more difficult to have the personal conferences necessary in its preparation. I always feel that the first draft of a speech written without personal conferences is less adequate than one following discussion with the man who is going to make the speech. Consequently, someone on the Secretary's staff usually does a second draft of such a speech.

Now, what does all this mean to you as speech instructors? I hope it means something to you for your courses. For those of you teaching advanced work in speech, I want to emphasize that "ghostwriting" is a staff job. It is not a Federal government career in itself.

I should like to direct the rest of my comments to those of you who are

teaching those general speech courses that all college students must take.

Briefly, your objectives are to train the students to be able to stand before an audience, to speak so they can be heard and understood, to have something to say, and to say it in an organized manner and then sit down. I should like to offer one special point for your consideration.

Ours has become a highly technical world, a highly specialized society, a highly organized economy. Our society functions largely through organization based on team work. Only a few of your students will get to be a "big boss." More of them, however, will serve in a staff capacity on the team. Even those who climb to the top rung of the ladder will undoubtedly progress through a staff capacity. I think every student studying speech should realize that in pursuing his career more than likely he will find occasions when he will be phrasing thoughts for someone else to speak or sign. In other words, somewhere along the line, he will be at least a bit of a "ghostwriter." A speech course seems to me to be an appropriate place to learn this fact of life, even though "ghostwriting" is not restricted to speech writing.

I am of the opinion that teaching an understanding of "ghostwriting" should be an essential part of any general college course in speech.

"For I have neither wit, nor words,
nor worth,
Action, nor utterance, nor power
of speech,
To stir men's blood; I only speak
right on;
I tell you that which you yourselves
do know."

William Shakespeare
Julius Caesar

Writing The Educational Television Program

Tom Battin

When the historians, the backward-lookers, the reminiscence writers, and the nostalgia-peddlers sit down at their desks in 1975 and start coining phrases to describe this period in which we are living now, they will undoubtedly come up with the phrase, "The Age of Television." If this medium is to serve the people in the most effective manner it is necessary that we have programs of a nature that will meet the needs of everyone.

Knowledge of the Medium

Creative writing of any kind is difficult, and writing for television is much more difficult than most kinds of writing because of the complexity of the medium. Writing for television demands that the writer have a close acquaintance with the medium. He must have a general knowledge of the techniques of the studio and know enough about the limitations of a TV performance to keep within those bounds. He should have a general background of knowledge relative to the many and varied facets involved in the planning, writing, producing and telecasting of programs. It is a well-known fact that television is complex, and is thought of as a new art form because the medium combines the split second timing of radio, many of the characteristics of the motion picture, and the immediacy of the theatre.

The writer must consider the many technical devices which tend to enhance a TV program. He must understand the mobility factors and limitations of the TV cameras, the actors, and the sets to be used. He must have the ability to recognize readily the problems of the director and the technical crew. Then he must be able to blend and fit all these things together into a workable TV script.

To get acquainted with the medium the writer needs to meet the medium, and the most logical place is in the television studio itself. Therefore, the writer's first step should be a visit to the nearest TV station to get acquainted with the members of the production staff. If it is at all possible he should make every effort to set up a schedule in which he spends a reasonable amount of time with each member of the station staff. By this approach he will be able gradually to acquaint himself with the medium.

Understanding of the Art Forms

At this point it is important to form some clear understanding of the medium we call television. It has been written that television is simply another means of communication. However, in reality, it is a combination of three separate means of communication: sight, motion, and sound, and in that order of importance. We know that television is a sort of strange combination of stage, radio, and motion pictures, and yet, is not at all like any one of these.

Mr. Battin (Ph.D., Michigan, 1951) is an Assistant Professor in the Department of Radio-Television, University of Houston and is Producer-Director at KUHT-TV.

The writer has at his disposal varied and specific tools which he must be able to blend profitably.

Television Writing

The all important factor of time requires the writer of the TV script, be it a play or demonstration lecture or interview, to open the program at the height of the action. The television script must have an opening scene, a progression of rising conflicts, the crisis, the climax and the resolving of the situation. The writer must begin with a single basic situation, and make his characters believable. The participants must be immediately placed in a situation, one that will create an *instant impact* or a high peak of interest. If he places his characters in opposition to each other or to the situation, then the action or movement will spring from this. As the writer develops his script there is a building of interest or attention which increases until it reaches the peak or height which is the crux or *climax* of the action where the characters resolve the various difficulties which were set up in the first part of the program. This is true of any type of format the writer may decide to employ.

The television writer should be able to *preview* all that he writes, perhaps it would help if he could have a little TV screen somewhere in his brain on which he could see all his word pictures take visual form. Actually he does have such a screen when he closes his eyes and visualizes his thinking. While he sees these pictures he should also listen for the sounds that should accompany them. Then he will be able to realize how important it is in writing for television, to create situations that are a complete *fusing of sight and sound*.

TV writers should be cognizant of the importance of the *audience*, an audience that is not in a theatre, but in a home, where television plays an intimate part of family life. The participant or actor is not separated from the audience by rows of seats or an orchestra pit as he is in the theatre. In a sense, he is in the same room with the viewers, he is an invited guest who has come to talk to them or to demonstrate something. Television is an intimate medium and must be treated as such in writing the TV script. The real writing is actually visual, and the aural offers strong support to the visual image. The true TV writer will not use sight and sound simply because they can be brought into the home via the TV receiver.

The Tools of the TV Writer

Writing for television requires a technique all of its own, and the writer must create a program in which the action moves. Regardless of what type of program he is constructing the writer must work with a kit of writing tools. In this kit he will find the dialogue, music, and sound effects which are the audio tools; the sets, stage business and camera usage make up the means of conveying the video or picture impressions.

Since the medium of television is essentially photographic, first of all let us consider the VISUAL TOOLS. Suppose you have just walked into a TV studio and you see a set or scene standing in one corner. We will assume the set is an ordinary kitchen scene, with all the equipment usually found in the modern kitchen. Now if you go behind the cameras that are focused on this set you will find on the back of the camera a

small viewing screen, which is called a viewfinder. What the camera sees or focuses on, will appear on this viewfinder. And you will be able to see it. As you look into the viewfinder you will see the kitchen set and the various appliances and pieces of equipment found in this modern kitchen. This is the first of the visual tools of TV writing: (1) *the set (or scene) and the details of the set.*

While you are still looking into this viewfinder, suppose a person walks into the kitchen set. His or her image would be seen on the viewfinder too. Now this person might open the door of a cabinet, or take something out of a refrigerator. Whatever the person does, you will see his movements and his expressions on the viewfinder as he moves about in the set. This would be the second of the visual tools of TV writing: (2) *participants and their actions.*

The third visual tool and one of the most important is the camera behind which you have been standing and through which you have been viewing the kitchen scene. This is known as: (3) *the use of the cameras.* As it is relatively mobile, it can be used in many ways. As you look into the viewfinder you will see that the camera is able to pick up images of objects, people, and settings, and it can shoot these pictures at several different angles and also from various distances. If the writer will review these three basic visual tools he will discover that the combinations among them are many, because there is unlimited variety of detail at the disposal of these tools.

Next we must consider the one element that television has borrowed from radio, the important *medium of sound.* Sound is limited to three

general classifications. Suppose you take yourself back again into the studio and into the kitchen set once more. You will see a microphone suspended from the end of a long extension arm, fastened to a standard or dolly called a boom. This boom permits the microphone to be held above the head of our friend in the kitchen, and this boom gives the microphone its flexibility in movement.

There are three AUDITORY TOOLS that can be used with the microphone. Suppose the person in the kitchen set demonstrates how to bake a pie and as she demonstrates she talks to you explaining what she is doing. This is speech: (1) the first of the three basic types of sound. *Speech is the primary auditory tool.*

Now suppose we want to show a person playing a musical instrument or we show the school orchestra as it presents a concert. As the microphone picks up the music we have demonstrated our second auditory tool: (2) *Music.*

The third auditory tool is very important to the television medium just as it is to radio or theatre or motion pictures. For a moment, let us go back into the kitchen scene. The person baking the pie, opens and closes the refrigerator door, or the door of the oven. As she does you will hear the sound made by this movement, it may be just a click or it may be a loud slam. Any of these sounds represent the third of the auditory tools which we term: (3) *sound effects.*

In television these three basic types of sound may be used in combination. Example: theme music, sometimes called opening or entrance music, or music at the close called closing or exit music. Following the theme we

have the voice of the announcer followed by the speaking of the participant, coupled with the sound produced by handling objects as he demonstrates a lecture. This combination of sound is usually found in almost every type of program, and is an example of the combined use in the simplest manner.

We have discussed sight and sound, now let us look at the third ingredient which we have called *motion*. In television, motion is a must and it can be thought of as a part of sight. The participant must be an alert, energetic, and attention-compelling personality. Therefore, he must be in motion of some kind so that the picture is not static. Motion must not be artificial; it must be motivated by script or lecture content.

The Television Script Format

Every script must have a format if it is to be understandable and workable and if it is to be presented effectively. Format refers to the general style or makeup of the TV script, and each script must be "done up" in specific form. Since television is com-

posed of sight and sound, then we must have some way of presenting these media in separate ways. Therefore, we must place one on the left side of the page and the other on the right side. This divides the page into two equal parts and gives the writer two sides on which to set up the video (sight) and the audio (sound).

Now if the script is to be easily understood and workable, the format must show certain things to the directors, the participants, and others involved in producing the program on the air. It must contain: (1) names of characters (in caps) or participants; (2) dialogue of characters or speech of participants; (3) a set or scene description; (4) the business, the movements, and expressions; (5) the camera shots; (6) suggestions on how lines should be spoken; (7) sound effects; (8) music; (9) cues for floor manager, and others involved in giving and receiving cues. Some of these items must be placed under the video column and some under the audio column.

The following is an example of a portion of an educational TV script.

KUHT—THE UNIVERSITY OF HOUSTON—TELEVISION

"DESIGN FOR LIVING"

MONDAY 7:30 p.m.

LIVE PROGRAM

VIDEO

AUDIO

OPEN: PIC: HOUSTON CAMPUS

MUSIC: ENTRANCE THEME IN FULL FOR:

FLIP: UNIV. OF HOUSTON

FLIP: TELEVISION SERIES

FLIP: DESIGN FOR LIVING

DISSOLVE TO ANNCR:

MUSIC: FADE UNDER FOR ANNCR:

ANNCR: Good evening ladies and gentlemen, and welcome to KUHT. Each week at this time the University of Houston extends an invitation to the people of the

CU OF CARD: DESIGN FOR LIVING.

DISSOVLE TO CU OF HANDS WORK-
ING WITH OBJECT ON TABLE. ES-
TABLISH THEN PULL BACK AND
TILT UP TO SHOULDER SHOT OF
SMITH.

PULL BACK TO INCLUDE HIS ASSO-
CIATE.

Cut to SHOULDER SHOT OF SMITH.

GET CU OF CERAMIC.

The writer who wisely uses the materials at hand and who understands the needs of those who have never had an opportunity to gain higher education will turn out a good TV script. This writer can bring the wonderful atmosphere of the various

state of Texas to visit the campus by means of television. Our programs are prepared especially for you and we present demonstrations and information that we hope will be of value to you and your family. And now the KUHT cameras bring you into the campus studios of the University of Houston to present, Design for Living.

SMITH: What is a Design for Living and what can it mean for you? That is the question. Before we attempt to show you the answer, let's get acquainted. I am Ed Smith AND this other gentlemen is Jim Brown. Now that we know each other let's talk about Design for Living. First of all THIS is a part of a Design for Living. (Shows ceramic.)

levels of education right into the home and thereby turn the field of education into a magic wand that arouses great curiosity and leads to a greater desire to satisfy that curiosity.

"His ready speech flow'd fair and free,

In phrase of gentlest courtesy;
Yet seem'd that tone, and gesture bland,

Less used to sue than to command."

Sir Walter Scott
The Lady of the Lake

"A knavish speech sleeps in a foolish ear."

William Shakespeare
Hamlet

"As the Swiss Inscription says:
Sprechen ist silbern, Schweigen ist golden (Silvern, Silence is golden); or as I might rather express it: Speech is of Time, Silence is of Eternity."

Thomas Carlyle
Sartor Resartus

"It is generally better to deal by speech than by letter."

Francis Bacon
Of Negotiating

"Let thy speech be short, comprehending much in a few words."

Apocrypha
The Bible

"Speech is human, silence is divine, yet also brutish and dead: therefore we must learn both arts."

Thomas Carlyle
Journal

"The true use of speech is not so much to express our wants as to conceal them."

Oliver Goldsmith
"The Use of Language"
(*Essays*)

College Orations Old and New

Edgar E. Willis

For more than eighty years college orators from various states have been competing with one another for the gold, silver and bronze medals that are awarded for distinguished achievement. In the mid-west such organizations as the Interstate Oratorical Association, which held its first contest in 1874, and the Northern Oratorical League, formed in 1890, have sponsored annual competition. During the period of these organizations' existence vast changes have taken place in every aspect of our living. A comparison of the orations delivered during the last twenty-five years with those presented before the turn of the century reveals, as we might expect, that equally profound changes have taken place in oratorical fashions.

One development that is strikingly obvious is the change in the nature of the subjects chosen by college orators old and new. Today's orators, almost without exception, find themes in the problems of the day; in fact, we can see reflected in their speeches the major patterns of recent history. The depression of the 1930's inspired college orators to seek hope in the frustration of those years; as war threatened they sought ways of dissolving world tensions; with the coming of the conflagration they advanced solutions to war and post-war problems; now they stand in awe of the atomic and hydrogen bombs. But these fundamental problems of mankind are not their only concern. Cur-

rent preoccupation with such matters as mental health, cerebral palsy, juvenile delinquency and traffic deaths is echoed in the speeches of modern orators. Even the plight of the private college has not escaped their notice.

In sharp contrast, college orators of fifty and more years ago held themselves largely aloof from contemporary problems. It was the past that interested them. The orator was more likely to go back into the Roman period to consider "The Cause of the Gracchi" than he was to concern himself with the perplexing problems of the American farmer of his own day. "British Rule in India" was more interesting to him than was the imperialistic role of the United States in the current international scene. This concern with the past was exemplified by another favorite type of oration, the consideration of some theme or character drawn from literature. A probing analysis of Shakespeare's "Iago," for example, won first place in the Interstate Contest of 1879 for Robert LaFollette, the first major achievement in a career that was to encompass many years of service in the United States Senate and candidacy for the Presidency. Still another example of preoccupation with the past was the frequent appearance of orations devoted to eulogizing historical figures. Another type of oration predominating in this period, the elucidation of some scholarly or philosophical thesis, while not necessarily bound to the past was not likely, on the other hand, to be inspired by current problems.

It would be unfair, of course, to imply that college orators of the nine-

Mr. Willis (Ph.D., Wisconsin, 1940) is an Associate Professor of Speech at the University of Michigan.

teenth century were totally unresponsive to the social, economic and political problems of their day. And those problems were many. The period saw two of the severest depressions ever suffered by the United States. The Civil War and its aftermath still cast long shadows. In the field of industry the age of the machine was coming into being and there were the first stirrings of the long struggle between capital and labor. On the international stage the United States was flexing its muscles as a new imperialistic power. Certainly some awareness of the resulting strains and dislocations was evident but the college orators maintained a curiously detached attitude. The cataclysmic events of the day are but dimly mirrored in their orations.

The difference in subject matter leads inevitably to a basic difference in the general ends sought by the orators of the two periods. Because today's speaker is dealing with a current problem he is almost always interested in action. He wants something done about the problem he is discussing. The orator who spoke before the turn of the century, in contrast, rarely tried to actuate his listeners. He might sometimes seek acceptance for a philosophical thesis or even belief in a plan or a principle, but he was more likely to be interested merely in bringing information to his hearers, or in deepening their appreciation and understanding of some subject, event or person.

It is in matters of language and style that we can see most clearly the influence of changes in fashion. The nineteenth century taste for adornment that was expressed in ornate architectural gingerbread was reflected similarly in speeches that were replete with oratorical ginger-

bread. The style was elegant and verbose. Involved figures, long, complex sentences and high-flown words were arduously carved out, reworked and assembled into elaborate rhetorical structures that told of long hours at the ink-pot.

Today's oration is relatively simple and unadorned by comparison. Sentences are shorter and less complex; the words are likely to be the common expressions of everyday life. There is a terseness and directness that contrasts sharply with past grandiloquence. We might say, in fact, that the nineteenth century style has the characteristics usually associated with the literary or philosophical essay, whereas the modern oration, although usually written out and memorized, still manages to retain much of the flavor of extemporaneous speech.

We might go further and say that in reading today's orations it is much easier to visualize a speaker-audience relationship than it is to do so with the orations of fifty years ago. Today's speaker seems acutely aware of actual listeners; he seeks definite audience response and he consciously employs the techniques necessary to secure it. Thus, the type of opening that challenges attention—the striking statement, the apt quotation, the anecdote—is much more common in the modern oration than it is in the older one, where the speaker is frequently content to begin merely with a statement of his theme.

In still other ways today's speakers indicate their awareness of a listening audience. Their speeches abound in stories and illustrations inspired directly by recent events, and there is much reference to the immediate experience of the audience. The speakers of yesterday, on the other hand, depended for illustration primarily

on examples from the past and their speeches were rich in classical allusions. A number of other characteristics distinguish the orations of the two periods. Today's speaker, being interested in securing action, is more likely to use emotional appeal than was his predecessor. And, of course, the change in ultimate aim caused a transformation in the nature of the conclusion. In almost all cases today's orator ends his speech with a dramatic plea for action. Yesterday's orator was most likely to conclude with a grandly worded summary of the central theme.

One of the most interesting differences between the two periods can be found in the titles, a contrast that in a sense reverses one of the trends we have noted. For it is the title of the modern oration that is likely to be contrived and ornate in contrast with the simple statement of theme and subject matter that was the practice fifty years ago. Yesterday's orator proposing to discuss international affairs was likely to call his talk simply "Internationalism." A modern oration on a similar theme was titled, "Reveille to a Sleeping God." The eulogies that were common fifty years ago were usually titled with the name of their subject. A modern audience hearing a speaker launch into a talk entitled "Medioc-

rity Triumphant" had to wait until he was well underway before realizing that he was dealing with the life and contributions of Calvin Coolidge.

If by some time-machine miracle an orator of the nineteenth century could appear in today's dress to compete with modern orators his choice of subject and objective, his language, and his style would soon expose his oration as vintage of another era. But even though the nature of college orations has radically changed in the last eighty years, certain qualities have remained constant. The speeches in both periods vibrate with optimism. There is in all of them the same disgust for injustice and discrimination, the same regard for the good and the true. Ideas at the forefront of man's thinking are hurled defiantly at the barriers of convention and conservatism. With the passing of the years the emphasis may have changed from internationalism to save us from war to world government to save us from extinction, but the basic flavor remains the same. There is throughout the strong implication that although the speaker may not have quite all the answers, he is confident that he has a goodly share of them. In short, in all of these orations we hear the brash, confident, unrestrained voice of youth. May it never be silenced!

CSSA CONVENTION

Hotel Sherman, Chicago

April 6-7, 1956

This I Contend

(Editor's Note: We are inviting our readers to contribute items and ideas which deal with controversial issues in our profession. We also invite our readers to write letters or articles in reply to materials which are published in this department.)

Be Ye of Little Faith

Bryng Bryngelson

I am addressing this sermonette to all those who have anything to do with the initial orientation of students in speech courses.

I should like to emphasize the great need in understanding the "why" of talking. Listening as we have for decades to the ranting, misbehaved speakers on our national platforms, one might suspect that whatever training they had consisted of exercises in speaking. Those exercises as you know are listed in numerous textbooks in speech and are not difficult to administer to students. Instructors have little else to do than to superimpose a visible and audible structure upon an already sensitive talking primate. Assigning subjects for speeches, attending to eye contact, physical stance, loudness of voice, accuracy of pronunciation, listening for illogical assumptions and sequential development of thought can and is being managed by persons whose training need not go beyond that of reading a current textbook and a professed interest in the development of "speakers." Sometimes these products of our basic courses are referred to as "effective" speakers. Effective for what? To take advantage of their conditioned prejudices, to give vent to their otherwise unmanageable emotions, to parade

their frustrated egos and project the guilts they are unable to carry?

I ask these questions because it seems to me that the so-called sacred right of "Freedom of Speech" has too long been accepted as an inalienable right of our talking citizenry. Are we free *for* speech is a more basic question when one considers the ill-effects in exercising this freedom. Could it be that a student in a speech class might better profit in his future talking had he been trained to be free *from* speech in order to be free *for* it.

The most common response one gets from speech instructors when the personality approach to speech is suggested is "I am not equipped to conduct such speech courses." This might be a justifiable defense for some, but I venture to say that many are adequately equipped, but hesitate in breaking away from the traditional modes of procedure.

In this paper I wish to suggest a few basic requirements for those of you who have long since seen the futility of the "speech" making activity as a program for developing a more adequate talking citizen. Less than five per cent of students at your command will ever be platform speakers. The vast majority, however, will if life continues, be talking as much if not more than they have prior to an introduction to you in a classroom. They will continue to do it

Mr. Bryngelson (Ph.D, Iowa 1931) is Professor of Speech and Director of Speech Pathology, University of Minnesota.

easily as far as expenditures of neural energy is concerned, but will they talk from the point of view of an emotionally inhibited personality operating on sterile and stultifying emotions, or from the point of view of healthy and rewarding emotions as a free excitatory person? This should be your major concern as a speech instructor.

The first essential in the management of a fundamentals speech course from the personality point of view is that the teacher possesses a fair amount of insight into his own and others' behavior. He should be able to listen interpretatively to what rolls out of the oral mechanisms. Looking at speech as a symbolic formulation of an inner emotional state or of self evaluation makes it possible for the teacher and students to learn to understand each other. Insight into the "why" of talking is important to this understanding. One finds in listening to people's talk that there are many common "whys" of speech:

1. To grind axes. We all have prejudices to which we have been conditioned.

2. To parade our egos. We all seek personal worth. The ego appears to put on a pretty good show most of the time. The platform is uniquely conducive to this type of talk.

3. To relieve ourselves of guilts. Man is unable to carry his own "crosses" and so easily does he transfer them on to others. Gossip is a good speech example. In this we are not showing anyone up, but ourselves off.

4. To keep from being silent. Speech is a sort of pinching device to remind us that we are still alive. When lonely, talking brings us to a sort of evaluation of aliveness.

5. To make ourselves good fellows.

We are so afraid people won't like us unless we purchase their friendship by ingratiating speech.

"What you are speaks so loud I can't hear what you say."

For a speech student to understand the above whys of speaking is very important.

The student's next task is that of finding causes for these effects. There usually is a basic need for more emotional security than the student possesses, and talking can be symbolic of that need.

After he is instructed in the various operational mechanisms man uses to "get out of his own way," he should have opportunity in the classroom to rehearse them voluntarily. His projected rationalizations, frustrating guilts, over-compensatory ruses of conceit, arrogance and sarcasm make excellent speech exercises; this can be referred to as purposive speech.

Autobiographic accounts of each student's emotional development will throw a good deal of light on his present ill-at-easiness, self consciousness, tensions and loneliness. This is a delightful exercise and tends toward a sound and basic understanding of talking primates.

The instructors will find many areas of hypersensitivities through the above revelations which account for the need of the student's protective speech devices, making them in turn inhibited personalities.

The development of naturalness and a freedom from superficial adjustments comes from emotional training. Any therapy, clinical or otherwise, should be an emotional process with an intellectual adaptation.

Students should be given a chance to speak descriptively of their insecurities before a full sized mirror and then before the group.

There are innumerable categories of sensitivities that will be revealed when the students learn to speak frankly and honestly. I wish to name a few.

1. A difference in race and nationality.

2. Physical differences. Almost any physical deviation one can think of can be the source of a person's maladaptive behavior. Students think they are too short, too tall; the nose, ears, feet, hands, etc., are too big or too small. Freckles, hair color or no hair, hunchback, pigeon toes, clubbed feet, webbed toes, overweight, or skinny, etc., are differences which call for compensatory speech behavior.

3. Some students may be misevaluating their manner of articulation. Lispering, hesitant or dialectical speech may be differentiating factors in their insecurity.

4. Physical habitus or body build. Males may possess too many female features and vice versa. These folk perforce face the indictment of being homosexuals when they are not so emotionally and preferentially tempered.

5. Academic insecurities.

6. Social inferiority. Being born on the "wrong side of the tracks" may in some develop the need to expend a lot of energy "living up to the Joneses."

These are just a few of the areas which can sponsor emotional maladjustment.

In this speech laboratory of human behavior briefly outlined, much of value and interest can be revealed and dealt with so as to free the student from his current defensive speech in order to make him free *for* speech which more effectively integrates him into a gregarious society whose hopes have always been strong for more sane communal living. This will continue to be a talking world for millions of years, and if our future citizenry of talking primates can develop an appreciation through insight and understanding of the part that speech plays in our culture—a better world can eventuate.

We speech people have an opportunity to perform a small portion of this task of building a saner commonwealth. Dedicating one's self as an instigator to a few of the above techniques in our speech classrooms would in part give us at least some faith, as the title suggests, that the knowledge we already possess anent people can be put to work on the students "inside their skins."

Plan to Attend

THE CSSA CONVENTION

Hotel Sherman, Chicago

April 6-7, 1956

1956 Convention Central States Speech Association

HOTEL SHERMAN

CHICAGO, ILLINOIS

APRIL 6 and 7, 1956

In Cooperation With

ILLINOIS SPEECH ASSOCIATION
AMERICAN EDUCATIONAL THEATRE ASSOCIATION
AMERICAN FORENSIC ASSOCIATION
NATIONAL SOCIETY FOR THE STUDY OF COMMUNICATION
AMERICAN SPEECH AND HEARING ASSOCIATION

Admission to Meetings: Admission to all meetings is by the regulation convention badge. These badges may be secured at the registration desks at the time you register and pay your convention fees. Ushers have been instructed not to admit those without this identification.

Hotel Reservation: Hotel reservations should be made at once directly to the Hôtel Sherman, Chicago, Illinois. Mention the CSSA Convention.

C.S.S.A. OFFICERS

President: Charles L. Balcer, State Teachers College, St. Cloud (Minn.)

President-elect: Wilbur Moore, Central Michigan College of Education

Vice President: Margaret Wood, Northern Illinois State Teachers College

Executive Secretary: Wayne N. Thompson, University of Illinois, Chicago

Editor, CSSJ: Kim Giffin, University of Kansas

Immediate Past President: Max Fuller, The Maytag Co., Newton (Iowa)

PROGRAM PREVIEW

1956 C. S. S. A.

CONVENTION

Sectional Meetings in

- ☆ **Theatre Arts:** Chairman, Arthur H. Ballet; speakers include Audley Grossman, Rita Crist, Robert Turner, and Theodore Fuchs.
- ☆ **Speech and Hearing:** Chairman, Dean E. Williams; speakers include Frederic Darley, Robert Milisen, Charles Elliott, George Shaffer, and Wendell Johnson.
- ☆ **Speech in the Elementary School:** Chairman, Evelyn Young Allen; speakers include Margaret Hall Powers.
- ☆ **Interpretation:** Chairman, Patricia McIlrath; speakers include Ruth Yates, Robert Breen, and Virginia Kral.
- ☆ **Communication:** Chairman, Earnest Brandenburg; speakers include Thomas Dahle, Donald Z. Woods, and Carl Dallinger.
- ☆ **Public Address:** Chairman, Carl A. Pitt; speakers include Ray Sandefur, Kenneth E. Wilkins, and N. B. Beck.
- ☆ **Radio and Television:** Chairman, Sam Becker; speakers include John P. Highlander, Robert Haakenson, Clarence Flick, and John Mercer.
- ☆ **Forensics:** Chairman, Carl A. Dallinger; speakers include Hugh F. Seabury, Georgia Bowman, and Edd Miller.
- ☆ **Speech in the Secondary School:** Chairman, Hayden Carruth; speakers include Bernice M. Donovan, Therman G. Harris, Bea Olmstead, and Robert C. Pfendler.

Renew professional friendships!

Attend the Reading Hour!

See demonstrations in Children's Theatre and the Teaching of Speech!

Visit Spalding School to observe speech correction with the cerebral palsied!

Hear the latest ideas, and see the newest exhibits!

Register with the Placement Desk, and make new friends!

**HERE'S THE CONVENTION THAT YOU
CAN'T AFFORD TO MISS!**

Chicago, Hotel Sherman, April 6 and 7, 1956

Evaluating the Public School Speech Correction Program

Eddie Lee Sutton

Many public school speech correctionists are concerned with the problem of evaluating their program, and with the problem of making progress reports to parents and teachers. These concerns are important not only from a professional standpoint, but also in view of the fact that speech correctionists have some responsibility in helping the school to foster good public relations.

The two-fold problem of evaluation may be stated as follows:

- (1) What contributions has the speech correction program made to the total school population?
- (2) What contributions has it made to the children with speech deviations in the school?

There are many techniques used solely in the speech correction program which could be very easily extended to serve the whole school population. Among these is the speech survey. Ordinarily the survey is used only for the selection of the speech correction case load. However, if the data on all pupils surveyed were summarized, the status of the speech development for the school might well be defined. This summary report could reveal the general nature of the speech problems within the school and indicate the grade and age level in which marginal deviations in speech seem to cluster.

These tables of information on the speech development of the pupils

could serve as source materials for revitalizing the language arts program in the school and for conferences between the speech correctionist and the classroom teachers. Special action programs initiated by the speech correctionist could also result from the study of the speech survey summary data.

An action program might take the form of a series of demonstration lessons in speech therapy given to classroom teachers who desire this service. Another type of action program could be a project for parents. For example, the pre-school committee of the P.T.A. could be invited to cooperate in compiling a booklet on speech development during the pre-school years.

These are only two of the many action programs that could be developed from the study of the speech survey data.

The second problem of evaluation deals with the contributions the speech correctionist makes toward the development of the child enrolled in the speech correction program. These contributions are inherent in the three elements of the program: diagnosis, lesson-planning, and the "follow-up" procedures.

Diagnosis should be continuous throughout the whole process of treatment. The speech correctionist should be cognizant of the total overt behavior pattern of the child during the period of therapy. If he relies solely upon the tape recorder for evidence in progress reporting he will lose much of the valuable informa-

Eddie Lee Sutton (M.A., Northwestern, 1946) is a public school speech correctionist at the Foster Elementary School, Evanston, Illinois.

tion that is his for the observing. The following questions are samples of the evaluations which can be made:

- (1) Does the child initiate speech more frequently?
- (2) Is the child with inhibited speech *timid* because he feels insecure among his peers, or with adults; or is he *cautious* because he is aware that his manner of speaking and vocabulary usage are different from those of others?
- (3) In which ways have infantile qualities in speech disappeared—in pronoun usage, general articulation, sentence structure, in the elimination of specific faulty concepts, in better organization of ideas as well as in oral expression?
- (4) Is he beginning to associate speech sounds with their respective written symbols in the various aspects of language arts?
- (5) Is he learning to relax in the process of communication?

The second element of the program, the lesson plan, can be viewed from two perspectives: that of the pupil and that of the therapist. For the pupil, the lesson should be a relaxing situation in which he learns to use speech in many real-life situations.

In order that the pupil might have the kind of situation just described, the speech correctionist should evaluate her lesson plans in terms of the following criteria:

- (1) The techniques used must present a learning situation in which the child is challenged to respond creatively and insightfully.

- (2) There should be evidences of economy in learning. Every element of the lesson should have purpose.
- (3) The opportunity for carry over and integration should be inherent in the lesson plan.
- (4) The lesson plan should embrace the principles of good mental hygiene.

Three of the most impressive “follow-up” methods that can be used in progress reporting are these:

- (1) Tabulation of data on the decrease in number and in percentage of speech cases among pupils in the upper intermediate grades.
- (2) Demonstration of the decrease in the number of re-enrollments after initial dismissal of speech cases.
- (3) Indication of increase of the percentage of valid referrals on the part of school faculty and parents.

These three indices point up the effectiveness of the program's preventive measures, the permanence of its results, and the effectiveness of conferences and demonstration work with classroom teachers and parents. The dimensions by which the public school speech correction program is evaluated should be perceivably inherent in the program itself. When the assumption is made that the program contributes to the social adjustment, the academic as well as speech progress of the child, and that it contributes to the speech development of the whole school population, it should be supported in terms of specific aims, procedures and results.

Developing Creativity Through Dramatization

Jane Hadden

Certainly it is not an easy task to provide school experiences which help children develop creativity but it can be an exciting one which keeps challenging and enriching the teacher's own creative self. The values are easily recognized and highly prized by most parents and teachers. The ability to think independently and critically, to find wholesome emotional outlets, to develop richer imaginative powers, to work cooperatively with others, and to become more resourceful individuals who are better able to solve new problems continually arising in a complex era of rapid change are all of great importance in influencing the quality of present and future life. Better communication and increased ability to understand oneself as well as the thoughts, feelings, and actions of others has become a "must" in our mutually interdependent world.

To realize these values means that we, as teachers, must gain new insights and understandings of the process of living creatively. Patterned stereotyped learning is no longer good enough for our children when continual adjustment to new developments in our physical world, changing ways of living, and problems in human relations, call for different attitudes, knowledges, skills and behavior than we have known before. We need to bring our best creative thought and action to bear in plan-

ning constructively the kinds of learning experiences through which our children may come nearer to their growth and learning potential, resulting in improved living in all areas.

Creative dramatics is one type of experience which can contribute to these recognized goals. This differs from other forms of dramatics in that dialogue, characterization, and action remain fluid, do not become set or crystallized, but change with each playing of the story. Children do not depend upon set lines or specifically dictated action but rather engage in a process of interpreting from the "inside out." One "becomes" the person whose role he is assuming and feels and acts according to the depth of his understanding of that individual. He projects himself into the character and responds as this person would in the light of the kind of individual he is and under the particular circumstances of the situation. Growth through the present experience rather than a perfected performance is the goal.

A permissive relaxed atmosphere in the classroom with the freedom of expression is necessary for arousing the initiative and desire to assume responsibility for responding, participating, and contributing through creative group activities. Confidence, friendliness, mutual trust and acceptance among children and teachers are the bases of a "comfortable" relationship which nurtures creativeness. The belief that every child has creative potentialities, that children are eagerly reaching for knowledge

Jane Hadden (M.A., Northwestern, 1945) is an Assistant Professor in the School of Education, University of Kansas City.

and understandings, and unless strongly discouraged have the desire to express the thoughts, feelings, meanings, and relationships that they have discovered in their everwidening world, is essential for the teacher who sincerely desires to guide children through experiences in creative dramatics. We must recognize that creativeness cannot be taught, only stimulated, released, and guided through a process of exploration, experimentation, and evaluation rather than through imitation and the reproduction of the ideas, actions, and words of others. Only through thoughtful guidance which begins by accepting the child's expression, at whatever level it may be, can we help them develop the sensitivity and awareness needed to clarify and understand the meaning of their experiences. But how do we start?

First a below-the-surface exploration of the characters and the cause and effect relationships within the plot is essential if the depth of understanding necessary for creative interpretation is to be developed. Probing deeply through questions such as: What kind of person is this? (Personality, physical appearance and condition, attitudes, temperament, ideas, etc.) Why do we think so? What caused him to be this way? How would we expect him to feel and act under different circumstances? (when someone disagrees with him, when he succeeds, is thwarted, etc.) What important things happen in the story? What caused them to happen? How can we show this? Did this affect or change the character in any way?

These are but a few of the understandings for which children seek in their search for motives and mean-

ings in the interaction of characters and plot.

Experimentation by all or part of the group in projecting themselves independently but simultaneously into a character reacting to a specific situation, as Goldilocks tasting the three bowls of porridge, serves as orientation during this period and helps children "warmup" for the playing of an incident or scene in the story. Selecting small parts of the total story or plot leads to a more successful first attempt. Trying too much at once often results in a routine kind of interpretation rather than one which springs from the creative thinking and imagination of the children.

Deciding tentatively on parts or scenes into which the story or poem naturally divides itself may be a part of the first planning period. Since flexibility is a characteristic of creative dramatics, later developments may reveal a need for replanning. Pre-planning in terms of what we might want to add or omit in the large plot framework should be done early. This sets broad limits that need not interfere with spontaneous and original dialogue and action within each scene. Sometimes a tangled plot with several threads running through needs to be simplified and clarified either before the story is presented to the children or cooperatively by the group through deciding which are necessary and most pertinent to the development of the plot. Sometimes, particularly with younger groups, the children may only want to develop creatively a small portion of the total story. If their readiness and interest ends there, then forcing them to develop the total plot will not lead to a satisfying experience, will dampen their enthusiasm and enjoy-

ment, and limit their vision of the possibilities of interpreting creatively.

In carrying out the role of guide one must first select appropriate material suitable to the age level, interests, and experiences of the particular group with which you are working. It is advisable to do a "creative exploration" of the poem or story to be used. A poem is often a wonderful springboard and may be the starting point for developing the imagination abilities of children in beginning experiences in this area. The purpose of the teacher's exploration is not to develop a pattern into which she expects to lead the children but to help them become aware of the possibilities for development. If the children's ideas are not forthcoming one may ask questions and provide experiences which would stimulate their creative thinking. An example of this type of exploration follows based on the poem "Who's In?" by Elizabeth Fleming.¹

"Listen to this poem and see if the house was empty when the family went away." After reading the poem we would probably discuss:

Who was there?

How do you think they got along together?

What do you suppose they might be doing while the family was away?

In using this with young children I might suggest that they develop one or two characterizations at a time through dramatic play before we attempted any sequence making it a dramatization.

For instance—"Maybe the family had just finished supper before they went out and the fire was still burning in the coals. This was an old

fashioned stove that you couldn't turn off when you finished cooking. Have you ever seen a coal stove? (Some will be familiar with them through visits to grandmothers in the country or from movies.) Tell us about it. What do the flames do when the fire is hot? (Leap up and down, turn and twist). What happens when the fire burns down? (The flame gets smaller and smaller.)

We've all watched a fire burn so let's have half the room be the flames while we play this fire music and see if we can tell when the fire burns brightly and when it is burning down.

After these children have played we could ask those watching if they made them see and feel the fire. How could they make it more real? (Jumping up sometimes, twisting and turning their whole bodies, using hands above head to make a pointed flame, an occasional "hiss" or "snap", then settling down gradually.)

Next we play the mice. What would they do when the family was away? What are mice like? How do they move around? What would they be looking for? Where? What would they do when they finish eating? Etc. How would they act when they first come out of their holes?

After dramatic play about the mice creeping out, we might play the dog and cat together, then the spider and fly, getting a feeling for each one and what he would be doing when the house was empty of people, before working out a sequence which might develop into something like this—most of the action would be in the kitchen.

"Might possibly open with the family talking as they leave.

The mice would scamper out looking for food.

1. *Silver Pennies*, Blanche Jennings Thompson, N.Y., Macmillan Company, 1925.

They might find a trap and plan how to get the cheese out without getting caught.

They would crawl up on a shelf looking for crumbs and look down and see the flames dancing in the coals. (Children enjoy using a sturdy table to crawl up on for "looking down" action.)

The mice watch as the flames leap about and slowly burn down as the coals lose their heat.

Mice listen intently, puzzled, "What is that sound?"

"Buzz-buzz" the fly leaves his wall and goes flying about near the stove looking for something sweet and sticky.

But he doesn't see the spider looking so crafty and wicked, sitting in his web waiting for a chance to catch the fly.

He flies by, the spider reaches out, misses. He comes by again, closer this time. Oh! He almost got him! The mice are worried; they whisper together excitedly. How can they save the fly? Just as the spider reaches again, "Squeak, squeak, squeak" go the little mice, pointing to the spider. The fly hears them, turns quickly and sees his danger. He buzzes gratefully to them for his narrow escape.

Mice might come down now, carrying some food back with them—going slower now because the food is heavy and they have to tug it along.

Slowly the kitten might open her eyes from where she has been curled up asleep, sit up, watch stealthily a minute, then pounce. The mice would probably drop what they are carrying and scamper quickly to their holes.

This might wake the dog who growls at the kitten for disturbing his sleep. "Psst," "Grrrr," "Bow

wow," "Meow," and the quarrel begins to grow but is interrupted by the opening of the door. The dog and cat meet the family at the door. They pat their pets lovingly. "Nice kitty. Have you been good while we were gone? Did you miss us?"

Dog and cat act very innocent but look at each other knowingly.

Especially in children's first experiences, using music to accompany pantomime and support mood is helpful. Very often pantomime of action, mood changes, and simple plots such as the old tale of "Caps for Sale" relieves the child of the additional responsibility of responding verbally and frees him to lose himself in action and feeling response. Later dialogue becomes a further extension of the process of projecting oneself into the person of another.

Casts should be selected on a voluntary basis so that children may take on roles they feel ready to interpret. The shy child may select the part of a guard, maid, or one of the crowd, who speaks briefly or not at all, until his confidence is built up to the point where he is ready to take on more. Casts change with each playing until all have had a turn, then the next time, a new role is chosen.

After each playing, an evaluation should follow along positive lines. This is the means by which children grow and reach higher levels of creativity. Beginning with "What did we especially like about this playing?" and moving toward "What other ideas do we have that would add to or improve the next playing?"

Children grow quite perceptive in sensing needs or lacks such as "The terrible King looked and sounded too pleasant," or "Cinderella left the ball just as she came in, instead of frightened and in a hurry," as well as in

their ability to offer creative ideas in helping solve the problems that arise.

Group cooperation grows as children recognize that each character contributes in a different way to the total dramatization, that each supports the mood and action, and responds to others in the situation according to his unique role if unity, clarity, and continuity are to be achieved.

There are, of course, many media through which children may develop

creative thought and expression where the values sought for the creative development of the individual may be obtained. Creative dramatization, however, offers an avenue of experience which encourages a creative approach to group living and greater understanding of the interaction of peoples' thoughts, emotions, and attitudes leading toward more creative solutions in the area of human relations, our as-yet-unconquered frontier.

The Report of The December, 1955 Meeting of The Executive and Advisory Committees

The following is an abstract of the minutes of the December 29, 1955, meeting of the Executive and Advisory Committees. This group spent an hour and a half considering the various problems of the Association. One important matter was a consideration of cooperative projects suggested by the other regional associations. One possibility is that the sustaining members of the four regional associations receive without charge the journals of all regional associations. Another possibility is that the four regional groups work together in the sale of advertising.

Bill Conboy reported that the JOURNAL is receiving more manuscripts than formerly. The Executive and Advisory Committees approved that the JOURNAL carry forward "The Idea Workshop."

The possibility of undertaking certain projects to strengthen speech work in the

central states was considered. The improved financial status of the CSSA should make it possible to undertake such projects beginning with the new set of officers in April. Ideas for strengthening speech in the central states will be appreciated, and the hope is that the meeting in April will bring about the starting of definite projects.

The Executive Secretary entered into agreements with the Indiana and Kansas speech associations for joint memberships.

The President was directed to examine the constitution for changes required to make it consistent with the constitution of the Speech Association of America. The report of President Balcer to the Executive Council, Speech Association of America, was ordered filed with the minutes of the Central States Speech Association.

WAYNE N. THOMPSON,
Executive Secretary

Proposed Amendments To The C. S. S. A. Constitution

Upon the recommendation of a majority of the members of the Executive Committee, the following amendments to the constitution are hereby placed before the membership of the Central States Speech Association for action at the business meeting to be held at the time of our annual convention on April 6 and 7, 1956. The following additions are needed to bring our constitution in line with the new constitution of the Speech Association of America.

Article IV: Officers. No. 5 dealing with the Executive-secretary. Add the following

statement: "He will also represent the Association as a member of the Legislative Assembly of the Speech Association of America."

Article IV: Officers. No. 6 dealing with the Executive Committee. Add a subdivision "a." to this reading:

"a. This Executive Committee, at the time of the Annual Conference, will prepare and submit to the Nominating Committee of the Speech Association of America a list of candidates from the Central States Area for the Legislative Assembly of the Speech Association of America."

Off the Bookshelf

(Editor's note: Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.)

ACTING IS A BUSINESS: *How to Get Into Television and Radio* by Merrill E. Joels.

"This is just about the best entrance volume for television and radio actors into the business that I have ever encountered. Recommended for wide circulation."—*Library Journal*. 96 pages, illustrated. (1955) \$2.50 . . . Hastings House.

AUDIO CONTROL HANDBOOK: *For Radio and TV Broadcasting* by Robert S. Oringel, Broadcast Engineer, *Voice of America*.

Available for the first time, a complete and authoritative handbook for the audio control operator—and for announcers, directors and all concerned with the techniques of audio in all types of broadcasting. 168 pages, 130 illustrations, glossary and index. (1956) \$6.50 . . . Hastings House.

AUDITIONING FOR TV: *How to Prepare for Success as a Television Actor* by Martin Begley, Casting Director, NBC-TV Network, and Douglas MacCrae.

"Specific advice and guidance on choosing material, rehearsing, interviews, acting psychology, and more. I recommended it as authentic and valuable."—*Ralph Bellamy, President, Actor's Equity*. 128 pages, illustrated. (1955) \$3.50 . . . Hastings House.

FACE YOUR AUDIENCE: *Audition Readings for Actors* edited by William Hodapp.

A fresh collection of excerpts and other readings for over 50 actor's roles. Includes one-minute excerpts to ten-minute sketches complete in themselves, and a complete half-hour TV script; bibliography of additional sources; pronunciation guide to foreign names. 144 pages, double column. (1956) \$3.95 . . . Hastings House.

HOW TO DIRECT FOR TELEVISION: edited by William I. Kaufman, NBC-TV.

Down-to-earth information and advice on the director's problems in live TV are presented here by nine top directors and producers. 96 pages. (1955) \$2.50 . . . Hastings House.

HOW TO WRITE FOR TELEVISION: edited by William I. Kaufman, NBC-TV.

Ten successful writers and script editors give specific advice on what it takes to create salable TV scripts. Includes articles by Paddy Chayefsky, Rod Serling, Robert Alan Aurthur. 96 pages. (1955) \$2.50 . . . Hastings House.

THE MICROPHONE AND YOU: by Alice Keith, National Academy of Broadcasting.

How to speak and write for radio and television. Includes microphone technique and conduct before the TV camera. 72 pages, illustrated, paper covers. (1955) \$2.50 . . . Hastings House.

STAGING TV PROGRAMS AND COMMERCIALS by Robert J. Wade.

How to plan and execute sets, props and production facilities. "Finest practical guide on any phase of television designing."—*Dramatics*. 232 pages, 100 illustrations. (1954) \$6.50 . . . Hastings House.

TOP TV SHOWS OF THE YEAR, edited by Irving Settler.

Complete scripts and commentaries on the outstanding 1954-55 programs in 12 different show formats. "Highly recommended . . . long overdue."—*Library Journal*. 304 pages, illustrated. (1955) \$5.50 . . . Hastings House.

THE TELEVISION COMMERCIAL, by Harry Wayne McMahan, Vice President, McCann-Erickson, Inc.

How to create and produce effective TV advertising is the theme explored in full detail in this complete handbook. 192 pages, 109 illustrations. (1954) \$5.00 . . . Hastings House.

FREDERICK HENRY KOCH: PIONEER PLAYMAKER by Samuel Selden and Mary Tom Sphangos. 1954, pp. viii + 92. \$3.00 cloth, \$1.50 paper. . . . Chapel Hill, The University of North Carolina Library.

An informal biography of "Prof" Koch, for twenty-six years teacher of dramatics, and head of the Carolina Playmakers. Koch believed that everyone had a play within him, and by urging his students to "write what you know" he encouraged the youthful talents of Thomas Wolfe, Paul Green, Jonathan Daniels and many others. A delightful picture of a man of great vitality and charm who sparked a dramatic renaissance in the South.

LISTENING AND SPEAKING, *A Guide to Effective Oral Communication* by Ralph G. Nichols, Ph. D., Head, Department of Rhetoric, University of Minnesota and Thomas R. Lewis, Ph. D., Professor of Speech, Florida State University. 276 pages, 6×9, paper bound, \$2.75 . . . Wm. C. Brown Company, Publishers, Dubuque, Iowa.

Designed primarily as a college text this book is of genuine interest to every teacher concerned with the new language-arts or communication-skills approach to language facility. This book makes clear to the general classroom teacher how to integrate instruction in listening and speaking to the mutual benefit of both.

This book provides detailed procedures which simplify the problems of teachers who have never taught listening and speaking and are now obligated to do so. The book is particularly useful in communication courses, composition courses taught under the new methods, and speech classes where practical performance is stressed.

SPEECH PROJECT AND DRILL BOOK, *A Student's Manual on the Basic Principles of Oral Communication* by Leroy T. Laase, Ph.D., Chairman, Department of Speech and Dramatic Art, University of Nebraska. 266 pages, 8½×11, wire coil binding, \$3.00 . . . Wm. C. Brown Company, Publishers, Dubuque, Iowa.

This book is highly suitable for use with or without a standard text book in either a semester or a year's course at the beginning college level. It is especially designed to help the student master the basic principles of speech which underlie all speaking situations, public or private.

This manual contains 42 speech projects for developing basic speaking and oral reading skills, and 28 listener projects for developing critical and comprehensive listening. 115 pages of drill material for developing proficiency in voice and pronunciation, as well as 22 rating and criticism blanks for the diagnosis of your needs and abilities and for the measurement of your achievement and improvement.

Drill material in voice production, articulation and pronunciation is included and arranged in a sequence, to enhance further improvement.

The Appendix contains explanatory materials and blanks for the diagnostic and periodic measurement of achievement in the course.

THE PHONETIC ALPHABET, *A Workbook for Learning the Use of the Phonetic Alphabet and the Transcription of Intonation* by Francis A. Cartier, Ph.D. 64 pages, 8½×11, wire coil binding, \$1.50 . . . Wm. C. Brown Company, Publishers, Dubuque, Iowa.

This workbook is devoted entirely to the phonetic alphabet leaving the instructor free to teach voice improvement, physiology, speech correction, acting, or other content of the course in his own way, using his own choice of text. Dr. Cartier recognizes that phonetics cannot be taught by "homework" alone, so in his workbook he presents an ingenious set of exercises, which are perforated for easy removal from the book and which can be done out of class, with great saving in classroom time, leaving more time for lecture and aural-oral drill.

Dr. Cartier's unique system of intonation is consistent with the latest accepted theory and practice. It requires no special set of lines, fits integrally into the phonetic transcription, and is as easy to teach as accent marks. It is *practical* to teach transcription of intonation even in undergraduate courses.

The over all approach is to the General American dialect, but exercises are included for teaching the sounds of Southern and Eastern speech as well. A section on close transcription includes exercises in the use of symbols for such misarticulations as occur in foreign dialects and common articulation disorders.

HANDBOOK OF SPEECH IMPROVEMENT, by Charles Kenneth Thomas: Professor of Speech and Director of the Speech Clinic, Cornell University . . . 133 pages, 5¾×8, 16 ill.. \$2.75 . . . The Ronald Press Company.

A college textbook designed to correct speech lacking accuracy, distinctness, or naturalness, or suggesting foreign language patterns. Based on the principle that speech sounds must contrast clearly with one another if speech is to be intelligible, the book explains this principle fully in terms of the phoneme and the allophone. There are discussions of how to form the various consonant, vowel, and diphthong sounds. 357 separate exercises show the student how to acquire uniform articulation by having him practice single sounds with contrasted sounds. Book uses the International Phonetic Alphabet; contains 16 diagrams, and a convenient index of speech sounds.

SPEECH FOR YOU by Charles Masten, Assistant Professor of Speech, Kansas State Teachers College of Emporia, and George R. R. Pflaum, Head of Department of Speech, Kansas State Teachers College of Emporia. viii+311 pages. \$2.40 . . . Row, Peterson and Company.

This new high school speech book grew out of a wealth of author experience in dealing with hundreds of beginning speech students every year. It takes the positive viewpoint that *all* speech is learned. Therefore, anyone can learn to speak convincingly, effectively, if he forms the correct speech habits.

While the first part of the book covers the steps of formal speech preparation and delivery, the rest covers basic speech situations, written each as a separate and independent unit with a minimum of cross reference.

These speech situations correlate closely with work in other classes, such as English, commerce, and social living, thus enabling the student to see more clearly the importance of speech in everything he does.

A complete chapter outline precedes each of the 28 chapters. Detailed classroom activities and practice suggestions for outside work are interwoven with the text throughout each chapter. These activities are flexible enough to meet individual abilities and interests. Many of the assignments follow the present philosophy of student-directed pedagogy.

SPEECH FOR YOU is written in a very informal and delightful manner minus the use of ultra-professional wordage (which sometimes obstructs learning). The vitality of style will do much to aid quick comprehension by the student, and more important still will make him want to read further. Many eye catching cartoons add to the warm style which the book conveys.

PRINCIPLES OF THEATRE ART by H. D. Albright of Cornell University, William P. Halstead of the University of Michigan, and Lee Mitchell of Northwestern University . . . all three past-Presidents of the American Educational Theatre Association. 1955, 547 pages, 7×9¼, 92 illus., \$6.00 . . . Houghton Mifflin Company.

The authors' plan is new—to provide a relatively complete and balanced coverage of the elements of drama and the theatre with special emphasis on their inter-relations. Their approach should appeal not only to majors in the field and to future professionals but also to those students who wish to learn to appreciate and enjoy the dramatic arts. Drama, Acting, Theatre and Stage, Design, and Directing—all receive thorough attention with stress on principles but with an adequate amount of practical material. The double-column format provides for good display of the sixty line drawings and the thirty-two half-tone illustrations.

SPEECH: DYNAMIC COMMUNICATION, by Milton Dickens, Chairman, Department of Speech, University of Southern California. 440 pages, 125 illus., \$4.50 . . . Harcourt, Brace and Company.

An introductory text which emphasizes the role of speech as a two-way process of communication. Its down-to-earth, practical approach to speech reflects the author's twenty-five years of teaching experience. The illustrations—many of them candid-camera classroom shots—are relevant to the text and the student's experience. Each chapter begins with a topical preview and ends with a summary. Two appendices provide a program of study, suggested projects, and rating charts; these aids are augmented by a separate Instructor's Manual.

CSSA CONVENTION Hotel Sherman, Chicago April 6-7, 1956

Sectional Meetings in

- | | | |
|--|----------------------|-------------|
| ★ Theatre | ★ Public Address | ★ Forensics |
| ★ Communication Skills | ★ Radio & Television | |
| ★ Speech Correction | ★ Audiology | |
| ★ Elementary & Secondary School Speech | | |
| ★ Ministerial Speech Training | | |

Warren

Auditory Training Units

GATED COMPRESSION*
For Deeper Penetration
Better Retention

... creates new
and better sound patterns

GATED COMPRESSION*



Speech Therapists... Here's an accepted Way to Teach Speech

WARREN GATED COMPRESSION AMPLIFICATION units represent a significant advance in the field of aural training. Nerve fatigue and irritation have been reduced almost to the vanishing point, in order to increase the interest span of the child. Instead of tension, the student now relaxes. Understanding and interpretation become keen and learning proceeds at an accelerated rate. Little wonder that WARREN's Gated Compression Amplification units are first choice — in the home as well as the nation's leading schools for exceptional children. A short demonstration will convince you that they are "pedagogically superior".

COMPLETE CLASSROOM AND HOME ACCESSORIES

- Microphones
- Ceiling and wall booms
- Binaural control boxes
- Cables and connectors
- Microphone stands
- Head phones
- Microphone control boxes
- Cartridges and needles

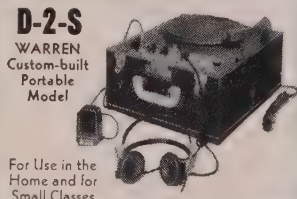
**WRITE FOR BROCHURES ON INDIVIDUAL UNITS
OR NEW ACCESSORY CATALOG**



T-2

WARREN
Custom-built
Professional
Model

Serves Any Size Class
up to 20



D-2-S

WARREN
Custom-built
Portable
Model

For Use in the
Home and for
Small Classes



D-1

WARREN
Custom-built
Desk Model

Especially Adapted to Individual Training

*PATENT NO. 2-659-777

as they hear...
so shall
they speak

THERAPEUTIC FURNITURE

Jay L. Warren, Inc.,
Sole Distributor Of
Bailey's Therapeutic
Furniture



Jay L. Warren, inc.

Medical Electrometers Designed for Better Hearing
1247 49 W. BELMONT AVE. • CHICAGO 13, ILL.

NEW GUIDES TO T V CAREERS

Just Published

FACE YOUR AUDIENCE

Edited by William Hodapp

Audition readings for over 50 actor's roles, ranging from one-minute excerpts to ten-minute sketches complete in themselves, for actors of all types and ages. Include a pronouncing glossary of foreign names and notes on acting techniques. 144 double-column pages. \$3.95

AUDITIONING FOR TV

By Martin Begley, Casting Director, NBC-TV Network and Douglas MacCrae.

Foreword by Robert Montgomery

How to prepare for success as a television actor, with practical advice on choosing material, rehearsing, acting psychology, interviews, etc. "I recommend it as authentic and valuable." — *Ralph Bellamy, President, Actor's Equity*. "It should be of enormous help, especially to students like ours who will be surely making the rounds after graduation." — *Curtis Canfield, Dean of Yale Drama School*. 128 pages, illustrated, includes glossary and sample scripts. \$3.50

ACTING IS A BUSINESS

By Merrill E. Joels

"An experienced actor achieves his aim of writing a compact, business-like outline for those who aspire to become actors on the stage, radio or television." — *American Library Association*. "Should become required reading for anyone contemplating a future in the acting world." — *Show Business*. 96 pages, illus. \$2.50

HOW TO DIRECT FOR TELEVISION

Edited by William I. Kaufman, NBC-TV

Top TV directors, whose programs are viewed by millions, give down-to-earth information on the director's job and how to prepare for it today. 96 pages. \$2.50

Send for copies on approval.

Write for our catalogue of new books on TV writing, staging and production.

Communication Arts Books

Hastings House, Publishers

41 East 50th St., New York 22, N.Y.

PRINCIPLES OF THEATRE ART

by Albright, Halstead, Mitchell

The most balanced treatment of all facets of drama and the theatre available today. A skillful integration of all elements of plays and play production, with emphasis on their interrelationships. Profuse illustrations which are both handsome and useful.

INTRODUCTION TO SPEECH

by Charles T. Brown

Blends a complete coverage of traditional speech topics with an original treatment of current insights from psychology, cybernetics and semantics. Flexibility, numerous and varied exercises, and humorous drawings combine to make an ideal introductory text.

GROUP-CENTERED LEADERSHIP

by Thomas Gordon

Here is a practical model, with case studies, for *all leaders* and for all people responsible for helping groups function and develop creatively. The various problems arising from the group-centered approach are handled with insight and clarity.

Coming in the SPRING

SPEECH: Idea and Delivery

by Charles W. Lomas and Ralph Richardson
University of California at Los Angeles

For the short, introductory course in speech.

BROADCASTING IN AMERICA

by Sydney Head, University of Miami

An introduction to Radio and Television. *Not* a how-to-do-it book, but a survey of the development of broadcasting.

Outstanding OXFORD speech texts

COMING Spring, 1956 *The New Second Edition of*

Basic Public Speaking

by PAUL L. SOPER, **University of Tennessee**. A brief, selective book for introductory speech courses. "A precisely organized text . . . Clarity is one of its great strengths."—COLE BREMBECK, *Central States Speech Journal*

Improving the Child's Speech

by VIRGIL A. ANDERSON. "A clear, concise, scientifically sound book written in non-technical language in an interesting style. Every speech correctionist should have a copy."—VELMA B. HISER, *The Quarterly Journal of Speech*

470 pp.

1953

College ed. \$4.00

Training the Speaking Voice

by VIRGIL A. ANDERSON, **Stanford University**. Already in its fifteenth printing, this book has been used effectively in more than 200 colleges, religious seminaries, and drama schools throughout the country.

407 pp.

1942

\$4.00

OXFORD UNIVERSITY PRESS, Inc., 114 Fifth Avenue, New York 11

LEW SARETT

Reading His Best Loved Poems

Four Little Foxes
Silver Birches
Cattle Bells
To a Wild Goose

Wind in the Pines
The World Has a Way with Eyes
Deep Wet Moss
Indian Poems, and *others*

42 Minutes . . . A long-playing unbreakable, 12-inch
microgroove record

Pressed by Columbia Records, Inc.

An Ideal Gift - - - A Collector's Item

**Especially Recommended for Teachers of
Speech, Drama, and English**

\$5.95 postpaid

CLARK WEAVER, Distributor

1426 N.E. 7th St.

Gainesville, Florida

New . . . for high school SPEECH FOR YOU

by CHARLES MASTEN, *Assistant Professor of Speech, Kansas State Teachers College of Emporia*, and GEORGE R. R. PFLAUM, *Head of Department of Speech, Kansas State Teachers College of Emporia*.

This is a functional book, rather than a theoretical one. Only material which can actually be taught by the average speech teacher, and which does not detract from the main purpose of a speech course—development of the ability to present an effective speech—is presented.

A complete chapter outline precedes each of the 28 chapters. Interwoven with the text are detailed classroom activities and practice suggestions for outside work—each one flexible enough to meet individual abilities and interests. Many of the assignments allow for student-directed pedagogy.

All phases of oral communication are discussed, techniques applicable to each phase are explained, and suggestions for practice in each phase are provided.

Written in an informal, delightful style with many eye-catching cartoons.

New . . . for the speech teacher TRIPPINGLY ON THE TONGUE

How to teach distinctness in speech

by HARRY J. HELTMAN

A systematic, step-by-step program for teaching distinctness in speech as a phase of classroom activity. Contains varied exercises planned to help the pupil enunciate with enough loudness so that the listener can instantly recognize each word part. This drill material covers most of the speech sounds in English and all of the sounds whose slurring leads to indistinct speech.

Write for further information

Row, Peterson and Company

EVANSTON, ILLINOIS

White Plains, New York

WORK AND PRACTICE BOOK FOR SPEECH IMPROVEMENT

By Grace A. McCullough

In the Introduction to this book, Dr. Letitia Raubicheck stresses the need for a teaching device such as the author has prepared, based on her years of experience in teaching speech improvement and speech correction in the New York City Schools.

Psychologically, the division of the material on one sound into a series of integrated units, and the provision for testing and rating the progress from unit to unit should maintain interest and inspire effort. This little book should prove a useful ally to the teacher of speech and of speech correction.

Price \$2.50

SOUNDS FOR LITTLE FOLKS

By Clara B. Stoddard

A drill book for primary and elementary classes. Based upon her long experience, Miss Stoddard has produced a text designed to appeal to the child, calling into play visualization and auditory stimulation to aid in speech correction and speech improvement.

Profusely illustrated with hundreds of black and white drawings and containing carefully selected rhymes and jingles for practice and repetition, this book will prove a greatly needed tool in the hands of teachers.

Price \$3.00

SPEECH AND PLAY

By Grace S. Finley

The rhymes and jingles in **SPEECH AND PLAY** were written by one whose rich experience with kindergarten and primary children has given her an understanding of the encouragement which little children need in developing good speech.

One of the problems of the nursery school and kindergarten is to guide the little child in expressing himself. The content and rhythm in these jingles are suited to the young child so that he realizes the fullest joy of expression.

Illustrated by Margaret Hoy Scovel whose years of experience in teaching Art to children made possible a splendid collaboration. The book contains thirty-three illustrations.

Price \$1.00

PRIMER OF SOUNDS

By Pauline Baker

This drill and practice book for speech improvement and speech correction comprises remedial exercises for the more common speech deficiencies in children of the elementary grades. The author emphasizes the spirit of play to relieve the tedium that often accompanies remedial drill of this nature. Hence, each of the exercises on correct sound formation is presented through the medium of a game, which enlists the child's interest and holds his attention.

Price \$2.00

EXPRESSION COMPANY, Publishers

Magnolia, Massachusetts



*a new audio-visual
teaching and learning device*

The Language Master

Designed as an instructional aid for

- SPEECH AND LANGUAGE LEARNING
- CORRECTION FOR APHASICS
- ENGLISH FOR THE FOREIGN-BORN
- DICTION TRAINING
- THE HARD OF HEARING
- SLOW LEARNERS
- SLOW READERS
- VOCABULARY BUILDING

an important contribution to the field of speech

The Language Master is an electronic device based on the principle of the tape recorder. But the sound tape is on cards rather than on spools of tape. As the card plays a voice speaks the word written on the card. Compact and portable, *The Language Master* is simple enough for even a small child to operate. Tone and volume knobs are the only controls used. *The Language Master* sells for \$295.00. *The Language Master* Library of Cards sells for \$30.00 per set of 200 cards.

Some of the comments received . . .

"The machine itself is simple to operate and foolproof in its mechanism. . . Secondly, the ease of selecting cards to be used presents a distinct advantage over disc recordings."

—Hilda B. Fisher, Ph.D.

*Department of Speech Correction
Northwestern University*

"Since we have found so many uses here for *The Language Master* and because it can usually be used by the patient alone, we have come to feel that we have an additional therapist in our department."

—William F. Waldrop

*Director, Speech and Hearing
St. Luke's Hospital, Chicago*

for further information write to:

The Language Master

McGraw-Hill Book Company

330 West 42nd Street • New York 36, New York
in Canada: 253 Spadina Rd., Toronto 4

Handbook of Speech Improvement

CHARLES KENNETH THOMAS, *Cornell University*

Just Published. Designed for Speech Improvement or Voice and Diction courses. This compact volume is written by a noted authority especially for those whose speech lacks accuracy, distinctness, or naturalness—or suggests the patterns of a foreign language. Combining the features of a handbook and drillbook, it covers every major vowel, consonant, and diphthong sound in the language. A preliminary discus-

sion relates the various sound values to the vocal mechanism and to linguistic usage in the United States. Book includes concise instructions on the formation of the specific sounds; 357 helpful exercises based on the principle of sound contrasts—the most workable and effective method of improving speech. All sounds are identified by the International Phonetic Alphabet. 16 ill.; 133 pp. \$2.75

Reading Aloud

WAYLAND MAXFIELD PARRISH, *University of Florida*

Providing a tested, workable technique for oral reading, this well-known textbook shows how to stimulate an active response to the meaning of literary writings. It develops the student's ability to communicate his appreciation through oral interpretation. Practice materials are drawn from British and

American classics, and prose and poetic passages from Yeats, Eliot, Shaw, etc. Effective teaching tools include: analyses of writings, plans of study, explicit criteria, and review questions. "A text whose truths and observations stand out with much vigor." TODAY'S SPEECH. 3rd Ed. 572 pp. \$4.25

Business and Professional Speech

LIONEL CROCKER, *Denison University*

This carefully planned textbook provides complete instruction in both the theory and practice of speech. Analyzes the relationships of speaker, speech, audience, and occasion and relates them to practice in mastering speech needs. Book stresses the use of human motives by a speaker to convey an idea with

conviction. Covers platform speaking, normal conversation, discussion, conference, meeting, etc. Liberally illustrated with selections from speeches by leaders in public life. "An intelligent and practical book written in a vigorous, lucid style." QUARTERLY JOURNAL OF SPEECH. Illus. 463 pp. \$4

Principles of Effective Speaking

WILLIAM PHILLIPS SANDFORD, *St. Louis University*; and
WILLARD HAYES YEAGER, *The Ohio State University*

This popular textbook gives students practical instruction in all phases of effective speaking: developing confidence, building proficiency, personal development, understanding audience psychology, mastering speech composition and delivery. Contains over 30 complete speeches of many types for

specific assignments. Discusses special speaking situations and their requirements; incorporates research for the improvement of teaching techniques. "A sound approach to the beginning speech course." QUARTERLY JOURNAL OF SPEECH, 5th Ed. 13 ill., charts; 554 pp. \$4.25

*Ford Fund Gives \$ Millions
To Finance Youth Education*



Recently Published!

**EDUCATIONAL OPPORTUNITIES
FOR YOUTH**

Edited by Walter M. Daniels • The Reference Shelf Series

201 pp • \$2.00

Illuminates NUEA "Problem Area" for 1955-1956

This latest addition to the *Reference Shelf Series* illuminates the "problem area" designed by the NUEA for the 1955-56 high school debate program—with reprints of speeches and articles by 51 or so educators, statesmen, business men and prominent journalists.

The "problem area" includes the pros and cons of "federal aid for colleges," "alternatives to federal aid," "financial aid to students" and the "aims of higher education."

In the section dealing with "alternatives to federal aid," the book reprints articles which explore the possibilities of gifts by big business to scholarship funds. Such gifts were given extensive publicity in connection with the Ford Fund's \$20 million donation to the National Merit Scholarship Corporation.

THE H. W. WILSON COMPANY

950 University Avenue

New York 52

BRADLEY UNIVERSITY
Department of
Speech and Dramatic Art
offers

2 Summer Sessions: 1956
June 11 - July 16: July 17 - August 18
Courses leading toward B.A. and
M.A. degrees:

Public School Speech Therapy
 Acoustical Training and Lip Reading
 Analysis of Stuttering
 Oral Interpretation
 Public Speaking

SPECIAL FEATURES:

1. New Speech Clinic House

Visiting Authorities
 2 Workshops with
 1 hr. grad. credit for
 1 week's concentration

2. Graduate Assistantships

In General Speech and Clinical Therapy
 Up to \$1020.00 a semester and half
 remission of tuition

For further information, write
 Clara K. Mawhinney, Chairman
 Department of Speech and
 Dramatic Art
 Bradley University, Peoria, Ill.

NORTHERN ILLINOIS
STATE COLLEGE
DeKalb, Illinois

Undergraduate and Graduate
 Schools

Department of Speech

Majors in Speech leading to
 Degrees of A.B., B.S. in Ed. and
 M.S. in Ed.

Summer Session June 18 - Aug.
 10, 1956

Regular Session September 10,
 1956 - June 7, 1957

Staff:

Paul Crawford, Ph. D.
 D. Kenneth Wilson, Ph.D.
 Margaret Wood, Ph.D.
 Ruth Payton, M.A.
 Ray W. Wilderman, Ph.D.
 Louis Lerea, Ph.D.
 Wm. V. O'Connell, Ed.D., Chm.

Department of
Speech and
Dramatic Art
THE UNIVERSITY
OF NEBRASKA

Lincoln, Nebraska

Degrees Offered:

B.A., B.Sc. in Edn., M.A.

Graduate Assistantships Avail-
 able at \$1000 for the Academic
 Year Plus Waiver of Tuition and
 Non-Resident Fees.

Address Inquiries to:
Leroy T. Laase, Chairman

Offers Courses in
Areas of:

- ★ **GENERAL SPEECH**
- ★ **PUBLIC ADDRESS**
- ★ **THEATRE**
- ★ **RADIO - TELEVISION**
- ★ **SPEECH EDUCATION**
- ★ **SPEECH & HEARING**
REHABILITATION

Second Semester Begins
February 6, 1956

Summer Session Begins
June 13, 1956

Department of Speech

**UNIVERSITY OF
NEW MEXICO**

Graduate and Undergraduate
Program in

PUBLIC ADDRESS & RHETORIC
SPEECH CORRECTION &
HEARING
RADIO & TV

*Graduate Assistantships
Available*

1956-57

For information write:

Wayne C. Eubank
Department of Speech
University of New Mexico
Albuquerque, New Mexico

Graduate Training Scholarships

**Vanderbilt University
School of Medicine**

Division of Audiology
and Speech

in cooperation with

**The Bill Wilkerson Hearing
and Speech Center**

Twelve-month training scholar-
ships (\$1800-\$2000) available
for study toward M.S. degree in
Audiology or Speech, beginning
September 1, 1956.

Write: Forrest Hull, 2109 Gar-
land Ave., Nashville, Tennessee

SUPER is the word for STANDARD Sound Effects

Over 1000 effects—Send for your FREE catalog and
a copy of CUE-TEASERS, a collection of spots cued to
sound effects as attention getters. Also investigate our
sound effects special—THE BEST SELLERS package.

:
:
:
:
:

S T A N D A R D

RADIO TRANSCRIPTION SERVICES, INC.

360 North Michigan Ave., Chicago 1, Ill.

Important **McGRAW-HILL** *Books*

THE TECHNIQUE OF ACTING

By COWLES STRICKLAND, Stanford University. 320 pp., \$5.95 (text edition available)

Isolates, analyzes, describes, and evaluates the various techniques developed by actors for the projection of the thought and emotions of the characters in a play. The book presents an analysis of these techniques, illustrated by concrete examples and challenging exercises. Puts into writing the knowledge which a young, intelligent actor might acquire if he had the advantage of working for several years with more mature and experienced actors.

AMERICAN PUBLIC ADDRESSES: 1740-1952

Edited by A. CRAIG BAIRD, State University of Iowa. *McGraw-Hill Series in Speech*. 314 pages, \$4.50

A collection of outstanding American addresses of the past two centuries, from Jonathan Edwards to Dwight Eisenhower and Adlai Stevenson. It includes the most representative speeches of America's speakers — platform leaders who have influenced American political and cultural history — Senators, Presidents, agitators, preachers, lawyers, college administrators, and industrial spokesmen. The book mirrors the American mind as these public speakers of different periods voice the attitudes and sentiments of their listeners.

FUNDAMENTALS OF SPEECH

By DAVID GUY POWERS, Queens College and Partner in Shea-Powers Associates, Advertising Consultants, New York City. *McGraw-Hill Series in Speech*. 380 pages, \$4.50

An outstanding book which combines training in the four speech skills — social, semantic, vocal, and phonetic — with public speaking, discussion, and the speech arts. Through developing skill in word usage, voice, articulation, and social sensitivity, it seeks to weld an expressive personality.

ORAL COMMUNICATION IN BUSINESS

By DAVID C. PHILLIPS, University of Connecticut. 240 pages, \$3.75

Designed to assist the individual, the group, or an entire company in presenting new ideas, bettering personnel relations, holding better conferences, getting more effective reports, and making more effective use of oral communication channels. The book stresses essential principles basic to all situations, and then treats the specific situations such as conference, interview, running a meeting, and radio and television presentations.

McGraw-Hill

BOOK COMPANY, INC.

330 West 42nd Street

New York 36, N.Y.

Books for SPEECH INSTRUCTORS

— Speech —

Give Them a Chance to Talk

Berneice Rutherford, Speech Clinician, St. Paul, Minnesota

The treatment of children with speech disorders resulting from cerebral palsy is dealt with in this revised edition. Material is compiled from successful therapeutic measures, clinical records and case histories of cerebral palsied children.

Revised 1955; 5½×8½ Size; Cloth Bound; \$3.25

Know Yourself: A Workbook for Those Who Stutter

Bryng Bryngelson, University of Minnesota; Myfanway E. Chapman; and Orvetta K. Hansen

This book is one of the leading works in the Corrective Speech Field treating the psychological, personality and mechanical aspects of stuttering. Adaptable to any person with a handicap.

162 Pages; 5½×8½ Size; Spiral Bound; \$2.25

Making Speeches — Necessary Information

Lois Halladay

Designed especially for high school beginners in speech, this book outlines extemporaneous, impromptu, memorized and special occasion speeches. Students actually give speeches and thereby acquire a better understanding of public speaking.

131 Pages; 8½×11 Size; Spiral Bound; \$3.00

— Television —

Beginning Television Production

Melvin R. White, Brooklyn College
The numerous techniques, tricks and terminology used in television are presented in this handbook. All phases of standard network production procedure are emphasized.

107 Pages; 8½×11 Size; Spiral Bound; \$2.50

Women on TV

Ellen Pennell, Iowa State College

Written for women in educational television, this book concentrates particularly on proper TV presentation. Construction of demonstrations, spot announcements, commercials and home helps are included as basic information.

213 Pages; 8½×11 Size; Spiral Bound; \$3.50

— Radio —

Ten Plays for Radio

Adapted by Norman A. Bailey, Romulus Linney, and Dominik Cascio
This volume includes all types of plays — comedies, tragedies and straight dramas — adapted for radio performance. Adaptations vary from 15 to 40 minutes. The use of music is indicated.

163 Pages; 8½×11 Size; Spiral Bound; \$3.00

To place your order or for additional information, write to —

Burgess Publishing Co.

426 South Sixth St.

Minneapolis 15, Minn.

School of Speech

Northwestern University

Evanston - Chicago, Illinois

A National Center for Undergraduate and Graduate Study in Speech

The 1956 Summer Sessions

The Eight-Week Session: June 26 — August 18

The Six-Week Session: June 26 — August 4

- » » Undergraduate and Graduate Degrees in Speech.
- » » Six Departments of Instruction: Public Speaking, Interpretation, Theatre, Radio and Television, Speech Correction and Audiology, Speech Education.
- » » Special Features of the 1956 Summer Session: Credit-Bearing Symposium in **Speech and Hearing Problems Related to Neurological Damage** (twelve visiting lecturers); Children's Theatre Institute; 12th annual Children's Theatre Conference; Convention and workshop, Puppeteers of America; Practicum in Theatre (study and participation in Northwestern Drama Festival or Eagles Mere Summer Playhouse); Internships in radio and television with television station WTTW; Public Reading Hours.
- » » The Northwestern Drama Festival — a unique all-student acting company presenting a four-week rotating repertory season of four great plays in the new open-air theatre.
- » » The 15th Annual Television Institute in Collaboration with the National Broadcasting Company — a Six-Week Program.
- » » The 26th Annual High School Institute in Speech — sections in Theatre, Radio and Television, and Public Speaking and Debate.
- » » The Speech and Hearing Clinics in Operation throughout the Summer.

A Friendly Campus on the Shore of Lake Michigan

For information address:

**James H. McBurney, Dean, School of Speech
Northwestern University, Evanston, Illinois**